

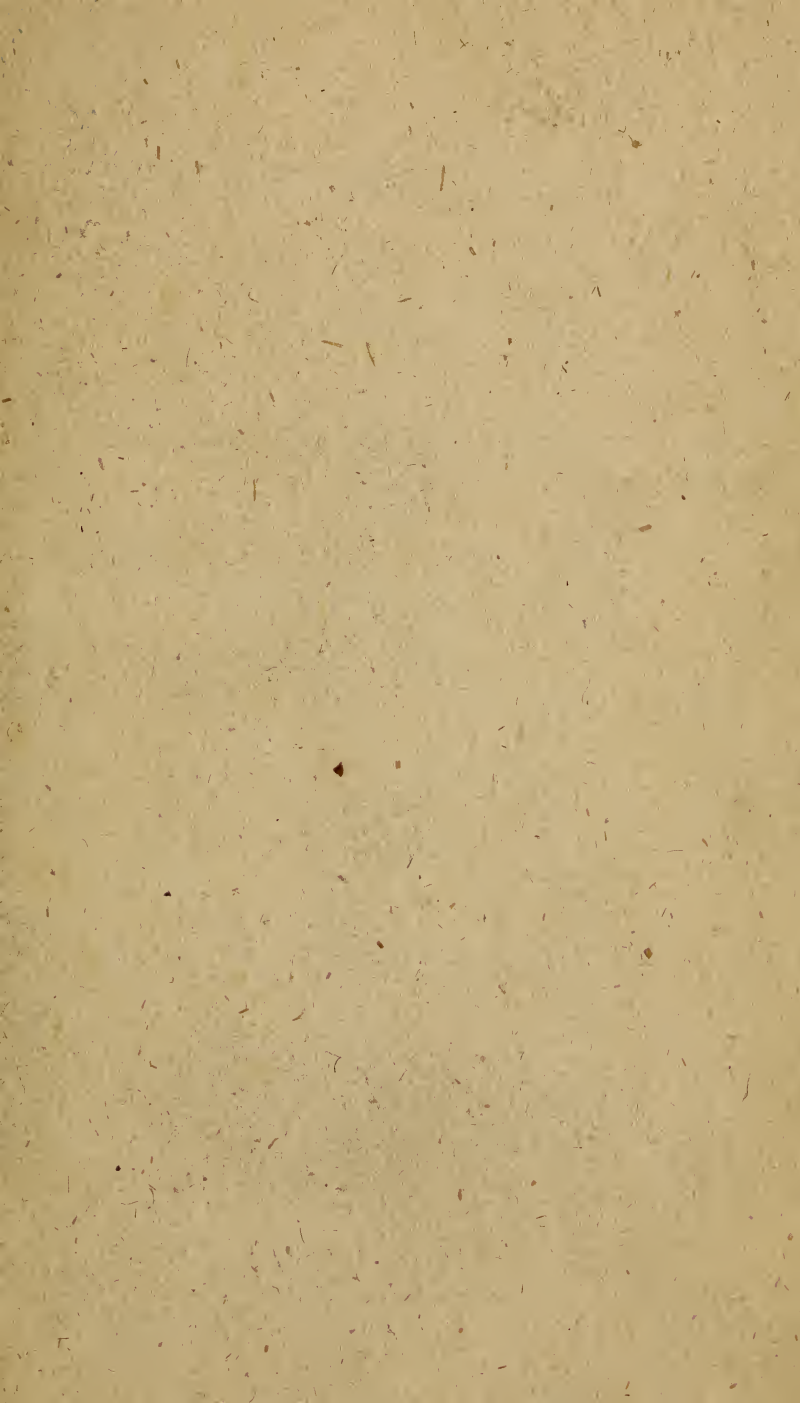


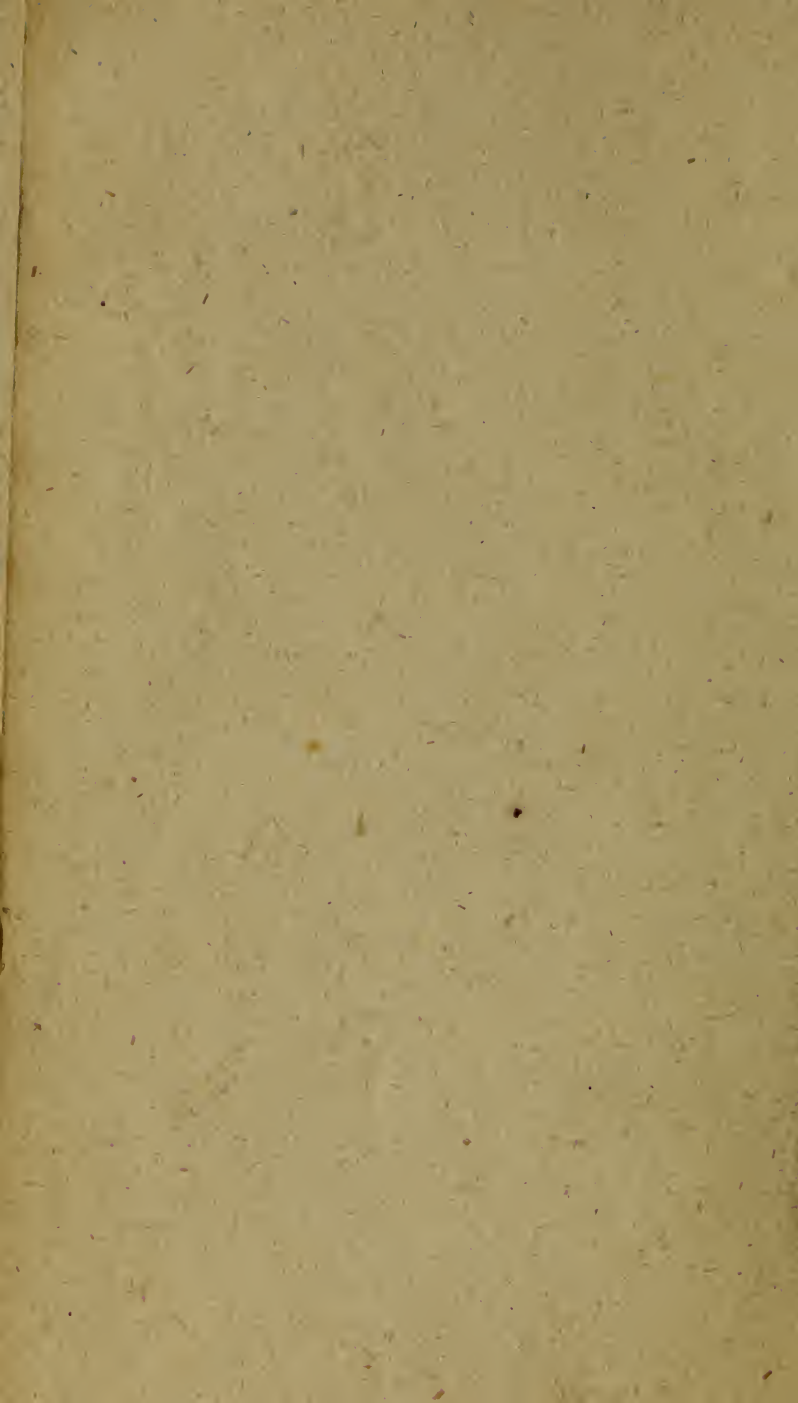


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# OBSERVATIONS

ON THE

## ARTS,

WITH

**TABLES OF THE PRINCIPAL PAINTERS**

OF THE VARIOUS

ITALIAN, SPANISH, FRENCH, FLEMISH, DUTCH,  
AND GERMAN SCHOOLS,

THEIR SCHOLARS AND IMITATORS,

WITH

LISTS OF THE MOST CELEBRATED PAINTERS

OF THOSE SCHOOLS,

ARRANGED BY THE SUBJECTS IN WHICH THEY EXCELLED.

*[ T. Wilson ]*

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LIVERPOOL:

PRINTED BY W. WALES AND CO.

CASTLE STREET,

AND SOLD BY THEM AND THE BOOKSELLERS IN LIVERPOOL  
AND MANCHESTER,

AND BY R. JENNINGS, POULTRY, LONDON.

1824





## PREFACE.

THE following OBSERVATIONS were originally intended for private correspondence, but in the progress of the investigation necessary to complete them, the subject became important and extensive, and some of my friends having suggested that such observations might be of public utility by promoting a knowledge and admiration of the Arts, I determined upon making them public. They have been the result of the employment of those hours which could be spared from the duties of an active profession, and I trust, therefore, that their defects will be more readily excused.

To the man of refined taste, who has stored his mind with information on the History of the Art—who has consulted the best authorities—and who has seen, com-

pared, and judged of the works of the great Painters of the Continental Schools, the time devoted to reading these pages may be considered as lost ; nor will the historian of the Arts, or the biographer of the Painters, find much in them to assist his researches. I do not profess to give theories of Painting or of Connoisseurship, nor do I attempt to write the lives of the Painters. I have endeavoured to give a cursory view of the present state of the Arts in this country, as regards the works of Foreign Painters, or of those who are generally termed “ the Old Masters,” a subject which I consider is daily becoming of greater interest and importance. I have also attempted to show how errors may and do arise at once prejudicial to the public taste, and injurious both to the Arts and to their admirers ; at the same time I have pointed out, to the best of my ability and experience, how those errors may be avoided.

I am particularly desirous to remove the false and delusive character from those Pictures which are constantly shown in this country as the works of *Raffuello*, of *Corregio*, of *Titian*, of *Rubens*, or of any other great Artist, whose name gives a high rank in Art to whatever it can be *justly* attached, but which Pictures are perhaps no better than spurious copies, or the works of Scholars or Imitators of these great Painters. At the

same time that I stripped these Pictures of their borrowed plumes, I would give to them a due consideration as to the rank they really deserve to hold in Art ; for it will frequently appear, that although a Painting may not display the decided talents of a great Master, yet it may be very desirable as a work of one of his Pupils, or of some Artist who had adopted his style.

I am also anxious that my readers should correctly understand the use of the TABLES of the principal Artists, their Scholars and Imitators, which I have given in alphabetical order, as well as of the LISTS of the Painters, arranged by the subjects which they painted with success. The TABLES will, I humbly hope, materially assist the young Collector, by showing him that every great Master had numerous Scholars, and Imitators still more numerous, but among them he will find Artists whose genuine works always bear a considerable value and eminent rank in Art. It cannot evince the judgment of a Connoisseur to discard the works of *Luini*, because they have not every charm of *Lionardo da Vinci's* pencil,—of those of *Bonafazio*, because they do not equal those of *Titian*,—the masterly compositions of *Gaspar de Crayer*, because they have not the vigour of *Rubens*, or the clever spirited productions of *De Honte*, *Apshoven*, or *Dusart*, although

they may be excelled by those of the younger *Teniers* or the *Ostades*.

Tables of the Artists and their Scholars were given in the early editions of *Pilkington's Dictionary of Painters*, but they were omitted in the subsequent editions of that work by *Mr. Fuseli*. *Monsieur Gault de St. Germain* has given some useful "*Tableaux Synoptiques*"—to him I am indebted for much useful information. I have, however, found it necessary to differ from his arrangement.

In the **LISTS** of the Painters of the various Schools, *arranged by the subject in which they excelled*, I have selected the most favourite and able Artists, omitting those who are mentioned in the Tables; doubtless there are many that have escaped my research, but the Amateur may easily add the name of any Artist whose works he may become acquainted with.

I do not know of any publication that shows the Painters of any particular subject of any School *at one view*. I hope that in this respect mine may be useful.

I am not in the habit of appearing before the Public as an author, nor am I anxious for the honours bestowed

on that profession. My wish is merely to be useful to those who, like myself, are fond of the Arts.

To the Admirers and Patrons of the Arts in Liverpool and Manchester, of whose zeal and liberality in their favourite pursuit I can, after an experience of thirty years, bear ample testimony, I would respectfully dedicate these my labours: But as the subject is now becoming one of such general and increasing interest, when a taste for the fine Arts pervades every part of this great Empire, I offer this Book to the Amateurs and Encouragers of the Arts in Great Britain, in the hope that it may be of some service in promoting the knowledge of and a love for these Arts, with their attendant benefits—a cultivated intellect and refined taste.

T. W.

*Liverpool, August 21, 1828.*



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ON THE STATE OF THE ARTS IN ENGLAND,

*As regards the Works of Foreign Painters.*

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THE present peculiar state of the Arts in this country has induced me to offer to the Amateur and Collector of Paintings the following Observations, the result of my experience in a pursuit which I have followed for thirty years to a considerable extent, both as a principal and agent.

Not having possessed the advantage of observing the various occurrences which the Arts hourly offer to persons residing in the Metropolis, and who, for pleasure or with a view to profit, interest themselves in the subject, my attempt may be deemed to be presumptuous ; and I readily admit that, compared with the knowledge which some of the Gentlemen interested in Pictures there possess, I may be said to know but little of the subject on which I write. If any of those gentlemen would communicate to the public the result of their experience, I should feel grateful for the favour, and

cheerfully relinquish this attempt. But as we are without such advantages, I must endeavour to do all that a long acquaintance with, and observation of what has passed in two of the most populous towns of the British Empire, where the Arts have met with a most extended and liberal encouragement, have enabled me to accomplish. Frequent visits to the metropolis, and extensive transactions with several persons connected with the Arts there, both as Dealers and Amateurs, have assisted me to form my opinions, and enabled me to offer some advice respecting Pictures, which it is my anxious wish may prove of service to the inexperienced Collector. I have no other object in view, in so doing, than that of enabling the Amateur to guard himself against fraud and deception, and, at the same time, to assist, as far as my ability permits, in the good work of making the Works of the Painters of all countries objects of research, amusement, and gratification.

It appears to me that the present state of the Arts in this country offers to the admirers of them a subject of peculiar interest and importance, and one that is highly worthy their investigation.

At the present time Pictures *of the first quality*, or, as they are called in the language of Connoisseurship, "*of the highest class*," bring, in the British metropolis, prices unequalled at any other period known in this country. Several causes appear to combine to produce that effect.

The peace, now happily established in Continental Europe, has restored to their palaces and to their homes

many of the Foreign Princes and Noblesse, whose treasures of Art have been plundered from their families by their oppressors, or alienated by their necessities. These individuals, under the influence of the same feelings as those that induced the Conquerors of Paris to restore to their lawful owners the splendid Works of Art which the victorious arms of the French had placed in their own capital, have resolved upon bringing back as many as possible of those curious and invaluable Specimens which for centuries had decorated the mansions of their ancestors, and which there constituted a treasure of inestimable value, giving to their owners a character of the highest importance.

By Princes of the blood-royal of France, by Nobles, and persons of exalted rank and refined taste, now, by the happy change in their fortunes, in the undisturbed possession of considerable wealth, and who are thus anxious to restore to their former situations those treasures of Art, agents are employed not only in this country but in every part of Europe, to purchase, at almost unlimited prices, Pictures of the highest class, many of which the wealth and high character of this country have caused to be brought here during the war, as the only place of security, and where, even at that period of distress and confusion, they would be properly estimated. Large prices have been paid by their former owners for fine Pictures known to have been thus removed, and, notwithstanding the almost unexampled sums which have been offered by our Nobility and by the Dealers who cater for their taste, it is not uncommon

to find that they are outbid at public sales abroad, and meet with formidable rivals at home in the agents of Foreign Amateurs and Dealers, who every season visit London for the purpose of purchasing as well as of selling.

To this effect of the patriotic justice of the restored Noblesse of Europe, of which the high-minded and unfortunate Duc de Berri set the first bright example, may be added that, in imitation of the acknowledged taste and munificence of our present King, many of the Nobility of England and other wealthy individuals are here forming Galleries and Collections of Paintings, or enriching those already formed. To such Collectors, nothing has a value but what is of the highest quality of Art, of unexceptionable subject, of perfect purity of preservation, as well as of superior excellence of execution. Now as these eminent perfections are rarely to be found altogether in the productions of the old Masters, is it to be wondered at that when they are met with, there should also be found those who are anxious to possess them at almost any pecuniary sacrifice?

The desire of possessing a fine Picture is doubtless much increased by such Picture having a *pedigree*,—that is, that it is known to have been in the possession of some illustrious family, or celebrated individual. This is the case with many Pictures which the political storms of Europe have cast upon our shores, where, however, they have not met with shipwreck or destruction, but protection and preservation.

The immense fortunes which have been made by individuals during the late war—the abundance of

wealth accumulated by those who have been successful in money transactions of late years, and various other sources of riches from which Great Britain has drawn both collectively and individually the power of possessing whatever is precious—is another cause of the great price now to be obtained for articles of high taste and virtue. A portion of the superabundance of wealth is now devoted to decoration and ornament ; and this taste pervades all ranks of society. Paintings are universally acknowledged to be objects worthy of possession, and the wealthy are anxious to obtain works of Art of first-rate excellence, and are willing as well as

“ Rich enough to pay the price.”

Having thus, I presume, in some measure, accounted for the high prices which Pictures of the first class bear in the commerce of the Arts at the present moment, I shall proceed to account for also, as far as I am able, the apparent reduction in the value of Pictures of the old Masters of inferior merit.

It is well known that since the termination of the late continental war, every corner of Europe has been searched—and, as it were, hunted for Pictures, both by the Collector and Dealer. That Amateurs, in order to possess a few gems of value, have purchased whole Collections, the rejected of which, regulated by their taste, they have thrown unreservedly into the public market in this country. Eminent Dealers have followed this example, and those of less eminence and who have



no other feeling for the Works of Art but as they produce profit, have sought for Paintings in every city, town, and almost every village in Holland, Flanders, and Germany, to satisfy the cravings of their English customers. Even when the importation duty was considerable, the facilities of smuggling gave opportunities of importation to hundreds, I may say of thousands of inferior Pictures, the only recommendation of which was—that “*they came from the Continent.*” Since the duty was reduced, I have been informed that small vessels have been wholly freighted with Pictures, many of which have been already sold in London, and others have been kept back for future trials. Another powerful cause operating against Pictures of an inferior quality, is the rapid improvement of the public taste, which improvement I consider to have been effected in this country by the various exhibitions of the finest works of ancient and modern Art annually at the *British Institution*. Dull and insensible must he be who can have viewed the splendid specimens both of the British and Foreign Schools which have been of late years exhibited there, and more especially those which his present Majesty has graciously pleased to permit his subjects to enjoy the pleasure of contemplating and of studying, for two successive seasons, without finding their judgment corrected and improved, and their taste refined. This refinement of taste and power of judging are also increased by the facility of travelling upon the Continent of Europe, where a knowledge of and examination of the Works of Art—which is at first



a mere amusement—becomes progressively a delightful and almost necessary study. Thus before a more exalted taste and a more cultivated understanding of the works of the Painters, sink those of a second class or inferior quality.

The Artists of the present day have also lent a helping hand to the depreciation of the more humble labours of their predecessors, and I must take the liberty to say, that I think their conduct in this respect unjust and impolitic. It appears to me, that before they thus condemn the productions of Foreign Art and of the by-gone Painters, they should reflect—that in such conduct there is the imminent danger of bringing the Arts, considered in the aggregate, into contempt and disuse.

Repeated imputations against individual members of any society, are often apt to injure, if not to destroy, the general interests of that society. The Royal Academy at its commencement, and perhaps even now, may be said to suffer in the full estimation of its beneficial effects from the dissensions of its members. So it is with the Arts. If any one particular description of the productions of Art be condemned or reprobated, the injurious consequence will spread itself to every other part, if not to the whole. Comparisons are made and objections raised which are offensive and disagreeable in their consequences, and ruinous in their effects ; and the mind that might devote itself to subjects that afford a peaceful and quiet possession of enjoyment, will be anxious to avoid such as produce disunion of opinion

and turbulence, and would rather forego the pleasure of present gratification than risk a future dissatisfaction and repentance.

Artists of all descriptions should, I think, endeavour to encourage a taste for the Arts under all their various appearances ; and should they find that taste thrown away upon worthless objects, they should strive to correct and cultivate it, but not depress or extinguish it. They should teach the Amateur to see, to compare, and judge, assured that, whenever they or their contemporaries can show, on a fair comparison, that their works are superior to those which he admires, he will change the object of his admiration, and will give to works of modern Art that distinction, reward and preference, which those works may deserve.

The prices at which the Artists of the present day estimate their works, preclude them from becoming any thing like an article of commerce. In that particular, therefore, they can hold no comparison with the works of the old Masters. It is then natural that all those engaged in the traffic of Pictures, commonly called Picture Dealers, will uphold the value of the works of the old Masters in which they have probably embarked their fortunes, and to obtain the possession of which they have exerted all their skill, industry, and enterprise.

No one will be unwise enough to deny that the professor or practitioner of Art has a right to the opinion which his experience or practical knowledge has given him. I refer only to the policy of such attempts to lessen the consequence of any description of Art. When an

Artist indulges in a sweeping and indiscriminate censure of the works of the old Masters and Foreign Artists, he throws the apple of discord amongst the admirers and possessors of them, whether Amateur or Dealer, and is by them considered as one who would deprive them of their wealth, perhaps of their means of subsistence,—and he must expect that his works, as well as his opinions, will be treated with all the severity of retaliation. From this source arises that bitterness of feeling which we sometimes find both ancient and modern Art in their turns most inconsiderately and obstinately condemned, and which condemnation often disgusts the friends of both, and renders them careless and indifferent on the subject of Art in general.

I cannot, however, agree with those who admire nothing in the shape of Art that is modern. This is a most depraved taste, unworthy of the time in which we live, and of that liberal and enlightened feeling which ought to exist in a cultivated mind. It is equally injurious in its general effect, with the conduct I have before reprobated, and has not even the patriotic and laudable partiality or attachment to native or contemporary Art for its excuse. If I am asked if I prefer ancient or modern Art? I reply whatever is good in both:—and I do not envy that man's taste, or give much credit to his judgment, who cannot discover degrees of excellence in each.

Notwithstanding all that has been said respecting the depressed state of the Arts in England at the present

moment, I cannot think that such a state is hopeless, or even to be lamented ; on the contrary, I think that Pictures are now arriving at their real and true value.

The avidity with which Pictures have been purchased in Great Britain for the last twenty-five years, has opened the door to the excessive and almost fraudulent prices which eagerness on the one side, and rapacity on the other, have in many instances produced—prices at once ruinous to the purchaser, and hurtful to the progress of the Arts among us. The artful have taken advantage of the unwary, and the few whose wealth has enabled them to purchase at high prices the works even of second-rate or inferior Artists, must now be content to suffer a depreciation of value in their Collections,—consoling themselves that every species of property is at present reduced in value.

At the exorbitant prices formerly asked for Pictures, very few persons could afford to possess a Collection, even of a middling class, for the prices have been so enormous, that in such a Collection a man must have expended a moderate fortune. At present, for a sum which then would scarcely purchase one Picture, a respectable Collection may be obtained. This state of things will not operate against the traffic of Pictures,—for the man of taste and but moderate fortune will no longer be envious of his more wealthy neighbour,—but may gratify his inclination in the possession of a tasteful Collection of Pictures for a sum of little comparative consequence.

The taste for Pictures is fast increasing, and will not be easily arrested in its progress. My humble intentions are to show how that taste may be extended without danger—how the pursuit of collecting them may be made interesting and desirable; and if I can give the smallest facility to the endeavour of those who have that object in view, my purpose is fully answered.

## ON PURCHASING PAINTINGS.

I know of only three motives for purchasing or possessing Pictures, viz. *Caprice*, a *Hope of Profit*, and *Taste*.

Of the first of these three motives, I can say but little. I sincerely pity those unhappy individuals who are under such an influence. I have known several, and so dearly have they paid for their folly, that I have always thought the crime bore its own punishment. To those who unfortunately labour under this species of mental delusion, it is not possible to give advice, for caprice was never yet regulated by judgment, or governed by prudence, and it is of little consequence to those who are under its malign influence, whether they possess a copy or an original, a Raphael or a Hemskirck.

On the second motive, *Profit*, somewhat more may be said. The hope of gain exists, at all times, in mankind, more especially in the present state of society, and in a country so much accustomed to traffic. There is not a sober calculating Merchant or Trader that frequents the Exchange, but would listen to the tale which offers a certain, or even a probable profit, on a purchase of Pictures “recently landed from the Continent.”

The traffic in these articles of taste, the value of which is at all times varying and uncertain, and is oftener governed by fortuitous circumstances than by



judgment, has many attractions ; and a speculation in Works of Art is always supposed to offer a golden harvest of profit. Stories are frequently told of the great advantages made by lucky purchasers of Pictures! Instances are quoted where units have become tens, and tens have been multiplied into thousands, by a single purchase, made perhaps at a broker's shop, in a cellar at home, or a cottage abroad, of some *Raphael*, *Titian*, *Corregio*, or *Rubens*, which for many years had been hid from public view, until the fortunate moment when it was rescued from its obscurity, and having previously filled the pockets of the discoverer, became the pride and ornament of some noble Collection. How many gems "of purest ray" have been purchased at auctions in the country, which have afterwards shone in-gilded frames amongst the treasures of the great? Many a chef d'œuvre has been purchased by a skilful Dealer, (whose penetrating eye has seen through the mist which obscured it) even at a public auction in the metropolis, which masterpiece of Art having been cleansed from the filth and discoloured varnish, by which it was perhaps preserved, although obscured, and having also been "got up" (as the Dealer's phrase is), has sold for many times its cost, having deservedly become of the highest value and importance to the tasteful and judicious Collector. With all these and many other inducements, it is not surprising that, in a commercial country, there should be a fondness for purchasing Paintings with a view to profit. But there is a reverse, "a sad reverse" of this picture, and, like most



others, it has its light and shade—its bright and sombre tints. Many a sum of high importance has been given for a worthless daub, extolled by practised fraud and well-planned artifice. Many “splendid Collections” have been purchased abroad by the united efforts of cupidity and ignorance, and imported into this country on speculation, which, when brought to sale, would not produce the expense of conveyance and duty on the importation. It is well known that many hundreds of Pictures have been re-exported, or destroyed by the importers, rather than risk the payment of the duty, thus causing a total loss of the original cost and expense to the unfortunate speculator. Many a boasting adventurer has found himself grossly deceived by fancying he possessed the finest works of the great Italian and Spanish Masters, which have turned out to be fraudulent copies; and it would be an endless as well as an ungracious task to point out how many have been the dupes of, and consequently sufferers, by the iniquitous system of fraud and deception, carried on by the artifice of dishonest and unworthy dealers in virtue, both at home and abroad. The experience of many years has shown me that “such things are,” and the only advice that I can give to those who are induced to risk their property in the purchase of Pictures, with “*a view of profit*,” is to consult some experienced judge of Art, both as to the merit and value, and to act upon his opinion, premising that his honesty and fair-dealing can be relied upon, for it has been wisely observed, that “knowledge is power,” and a person possessing

a “*knowledge*” of the value of Works of Art, has a wonderful “*power*” over those who are ignorant of the subject.

It seldom or ever happens that those who make speculations in Works of Art have leisure to gain much information, or take much trouble on the subject; should they however be so inclined, I refer them to the following pages for the best advice I can give them.

The third motive for purchasing, or rather for possessing, Pictures, is the most honourable and praiseworthy, viz. *Taste*.

It is not my intention critically to define Taste, but I will take the meaning assigned to that word by Dr. Johnson—“Intellectual relish or discernment.” Every individual who is prompted by a taste for the Arts to purchase, to possess, or even to admire, Pictures, must have discernment enough to discover beauties in them, and intellect enough to enjoy the pleasure and gratification they afford; such gratifications are purely intellectual. To those individuals who collect and cherish the Arts, the gratitude of the public is due, for at the same time that they secure to themselves the pleasure or enjoyment which ever accompanies the possession of the works of Art, they afford to their friends and to the public a participation in their pleasures. A man who thus devotes a part of his wealth, is a benefactor, as well as an ornament, to Society, for he at once gratifies the senses by offering to them a display of pleasing objects of research and curiosity; and, as it is allowed that the Arts have the effect of polishing or refining the

public manners and of cultivating the public taste, he has a large share in effecting this refinement and cultivation. He sets the example of liberality of sentiment, of patriotic feeling, and he deserves well of his country.

It is to men, such as I have described, that I would, with great deference, but at the same time with that confidence which an intimate acquaintance with Pictures for thirty years has given me, offer my best advice, in forming their judgment and assist their progress in the purchase of Pictures. It is not to the Dealer, whose business it is to protect himself from imposition, whose “poring sagacity” is at all times on the alert to increase his property, nor to the Connoisseur, whose matured judgment and well-founded experience, will perhaps induce him to think lightly of this humble endeavour which he may find but of little or no value to him ; but it is to the ardent and true admirer of Art that I would offer my candid advice and friendly caution, the result of my experience. I will endeavour to make them acceptable to the young Amateur who, from a fondness for Pictures, would willingly become a Collector, were he not afraid of becoming the dupe of the artful and designing, of wasting his wealth, and of being laughed at by the Connoisseur, after having been plundered by the cunning and unprincipled Dealer.

In the course of my experience,—and few persons I believe have had more ample opportunities of observing the consequence of Picture-buying than I have, in a limited sphere of action,—I have ever found the most fatal mistakes are those which arise *from the want of a*

*system which should have been previously formed, arranged, and settled in the mind of the purchaser.* To establish this system is by no means difficult—the research is pleasing as well as instructive, and thus it may be effected.

The young Amateur should make himself acquainted with the number and names of the principal Schools of Painting, and learn to know the peculiarities of each school. He must know not only how to distinguish the Italian from the Flemish, or the French from the German, but he must learn to decide upon seeing a Picture, whether it be a work of the *Florentine*, the *Roman*, the *Venetian*, the *Lombard*, the *Bolognese*, or of the *Spanish* School. This may seem at first a work of some difficulty, but the difficulty vanishes, when the subject is looked into, and the great pleasure as well as the benefit that is derived from such knowledge, most amply repays the trouble or mental labour of the pursuit. To the young Amateur and would-be Collector, I would say, “Form then a system of thinking on the subject, and do not consider that time wholly mispent, which is devoted to obtaining that which enables you to judge with something like precision and correctness on a subject that, in this country, has become so general and important, and which affords so much intellectual pleasure.” The establishment of this system in your mind, and the possession of the information which you gain in this interesting research, will teach you at once to avoid coveting every Picture which bears a great master’s name—to know whether it be of one school

or of another, if it was painted in the best or the worst time of the master. It will teach you to know that all Venetian Pictures are not *Titians*—all Roman Pictures not *Raphaels*—that all Flemish ones were not painted by *Rubens* or *Vandyke*, and that every Dutch daub is not the work of an *Ostade*, a *Teniers*, a *Both*, or *Hobbima*.

My observations on this subject, and the advice I have offered, I trust may be of advantage also to those *who look at Pictures only for their amusement*, without the most distant hope of possessing them, for nothing can surely be more delightful to Admirers of Painting than to be able to judge for themselves, and perhaps to direct the taste of others, at a public Exhibition, or at a view of a private Collection, or at an auction of the works of the *old Masters*. I will not venture to mention those of the living Artists, more than to say, that a true knowledge of those of their predecessors in their Art, will furnish the means of judging by comparison, and which comparison will often be found to be in favour of modern Art.

## ON THE MEANS OF ACQUIRING THE NECESSARY KNOWLEDGE OF WORKS OF THE PAINTERS.

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I shall proceed to place before the young Collector a few of those land-marks and beacon-lights by which he will be enabled to steer clear of the numerous rocks, shoals, and quicksands, which lie in this pleasant but perilous voyage. I shall hereafter endeavour to show separately and distinctly, but briefly, the peculiarities of the greater Masters of each School, and their Disciples and Imitators, and having thus laid the foundation of inquiry, I shall leave to others the completion of the superstructure. I advise all those who wish to pursue the subject further than my information can lead them, or rather accompany them, to consult the best writers on the subject, as well in our own as in the foreign languages of Europe.

In our own language it is much to be lamented that, although we have several able works on the biography of Painters, they are all arranged in *alphabetical order*, as in Pilkington and Bryan's Dictionaries, the Encyclopedias, &c. *Mr. James* has more recently taken a better method, and following the example of *Lanzi* and other foreign biographers, he has arranged his subject in *schools* and *chronologically*. This method is the most desirable, and worthy of being consulted by those to



whom any thing like systematic information is of consequence. By this method, not only the progress of the particular school, but of the Art in general, may be traced from its earliest appearance to the present time, and thus it places before us the only correct method of judging of the works of any eminent Painter, as well as of those of the school generally, and its progress more especially, if reference can be had at the same time to a well-formed Collection of genuine original Pictures, or even a Collection of Engravings. This latter method has been recommended by the best writers on the subject of the biography of the Painters, by *Lanzi*, the most recent and able historian of Italian Art, by *Huber*, by *Joullain*, *Gault St. Germain*, and many others, whose works are decidedly necessary to the formation of a mature and correct judgment on the works of Art, and are never failing sources of information as to the progress of Painting and Design in the different countries of Europe in which the Arts have flourished.

It must also be remembered that the most accomplished and admired Artists of every school had many disciples or scholars, as well as numerous imitators, in their own and in many other parts of Europe. That the works of all those scholars and imitators, even in Italy, in Holland, in Flanders, and in England, are often shown to the Amateur as the works of the eminent master whose talents had placed him at the head of the school, and whose works are estimated at the highest price that taste or judgment, or even the fiat of wealth



and liberality has placed upon such rare and important productions :—for instance—the Pictures by *Luini* or *Lovino* are shown as the works of *Lionardo da Vinci* ; of *Vasari*, of *Tibaldi*, and of *Volterano*, for those of *Michel Angiolo* ; those of *Giulio Romano*, of *Pellegrino da Modena*, of *Penni*, and several others, for those of *Raffaello* ; and the able Pictures of *Schidone* as the labours of the great master *Corregio*. This occurs with the productions of every great Master of every School of Art, and thus it is that sometimes ignorance, but much more frequently wilful deception, would substitute the works of the scholar for those of the master. Of this the Collector should be well aware, so that he may be guarded against such deception. But he must also observe, that such productions, although ascertained to be those of such scholars only, are not to be rejected ; on the contrary, he must consider that they are of a very high class of Art, worthy a place in the finest Collections, and bearing a high comparative value. They are, therefore, entitled to the favourable notice of the best judges, and of the young Collector more especially.

It would be the height of folly to suppose that even the greatest genius, or most accomplished painter that ever yet appeared, painted equally well at all periods of his artistical career ; it is therefore proper that the Collector should be able to distinguish the best and worst time and manner of the master. Several of the greatest Masters of Italy had their first, second, and third manners. The first probably closely imitating

the style of their instructor ; the second, improved by the observation of the works of other great masters, free from the shackles of mannerism ; and the third, the perfection of their own cultivated talent, embracing every beauty and every grace of Art of which the mind of the Painter in its greatest vigour and highest cultivation was at any time capable of receiving or his hand of displaying.

These distinct periods, and the progress of an Artist from one to another, will be particularly clear to observation in the splendid works of *Raffaello*, from the gothic dryness of the *Perugino* School, through the majestic grandeur which a contemplation of the works of *Michel Angiolo* inspired, to the ultimate dignified sweetness and powerful character of his last work, the Transfiguration.

The sort of knowledge hererecommended is acquired with a labour which is not felt, if the Amateur of Art once decides that it is necessary to attain it. He never afterwards looks at a Picture without gaining imperceptibly much useful information and beneficial improvement in his judgment.

## ON COPIES.

The next, and probably the most important of all my cautions and advice, and which will occupy a considerable share of my labours, and, I hope, of the reader's attention, is, that against *Copies*.

Wherever a subject admits of demonstration, the skill of the logician, or accuracy of the mathematician, furnish infallible rules, whereby the mind can arrive at the desired conclusion. But my subject is not demonstrative, and many have lamented that certain rules cannot be laid down whereby the judgment of a Picture can become decisive and free from error. All I can do is to take the subject as it is, and as it must, in an especial manner, interest the Collector, I may be allowed to hope that he will accept such information as I can offer on this important part of my subject.

The word "*Copy*" almost makes the Collector tremble; yet there are some Copies that are to be coveted, not rejected; for it is allowed that some of the greatest Artists, more especially of the Italian Schools, made close Copies of the most favourite and admired works, not only of those masters from whom they received their instructions, but from many others then of high repute and estimation. We know that *Giulio Romano*, *G. F. Penni*, *Pellegrino da Modena*, and others,

copied the works of their master *Raffaello*; that *Ludovico* and others of the *Carracci* family, frequently copied *Corregio*;—that *Parmegiano*, his contemporary and almost rival, copied also that great master;—that *Nicolo Poussin* copied as well as studied the finest Pictures of the Lombard, Venetian, Roman, and Bolognese Masters; and Copies of high excellence by him at present exist. In the Italian Collections we every day see acknowledged Copies and Imitations of the Pictures of almost every great Master made by his scholars and contemporaries. These may be denominated “Copies of the Time,” or “School Pictures,” and always bear a high value. They often show evident traces of the finishing of the great original Master. *Rubens*, in the latter part of his life, was accustomed to put the finishing touch to the Pictures of his pupils, and these Pictures now often pass in the world of Connoisseurship as the work of that great Artist.

Of the works of Italian Masters of eminence, there are Copies or Imitations of a dangerous and deceptive kind. These are the production of those laborious *German* Artists with which Italy was filled in the sixteenth and seventeenth centuries, and whose manual dexterity and great application enabled them to make close Copies and successful Imitations of the style of many of the works of the great Italian Painters. These Copies or Imitations are frequently sold for genuine Italian Pictures. A still more dangerous source of Copyism exists among the modern Italians themselves, for the purposes of fraud and deception. These, how-

ever, notwithstanding all the artifice used to give them the appearance of age and originality, are more easily detected, and should always be carefully avoided at any price, for the possession of these trickeries cannot be desirable.

It is not because the cry is abroad of—"here is Leonardo da Vinci"—"this is a Raphael"—and "that is Corregio!"—that an Amateur should freely disburse his wealth to obtain possession of the proffered jewel. He should weigh the appearance and probabilities of originality well in his mind, and judge, before he purchases, by such rules as are not likely to deceive him. A judicious Connoisseur once told me, that he first examined a Picture, and formed his opinion of its originality and value from its intrinsic evidence, and then he listened to the *history*, or, what he aptly called, the *romance* of the Picture.

The old German Copies are generally stiff and hard, bearing little similitude to the graceful dignity of their Italian originals. The Copies of a more modern date, notwithstanding all the endeavours used by those whose business it is to deceive, are to be detected. Several writers on the Arts have given advice and rules for their detection; and as this is a subject of much importance, I hope I shall be pardoned for repeating here those which appear to be most distinguished for their veracity and usefulness.

The accomplished *Lanzi*, well aware of the difficulty of giving rules whereby a Copy may readily be distinguished from an original, observes, "that a whole life

spent in the pursuit is not sufficient to arrive at the necessary judgment." He advises a strict attention to the design, the handling, the colouring, and composition of the great masters of each school, and tells us that a Connoisseur in *Prints* is *half* a judge of *Pictures*. This may be true as far as the design, the outline, the composition, and perhaps the casting of the draperies, can assist the judgment, but of the colouring, the handling, and the chiaro oscuro or arrangement of the light and shadow peculiar to each master, such a Connoisseur will be miserably deficient. I have known more than one instance of this deficiency even in men whose judgment on the subject of Art has held pre-eminent rank. *Lanzi* also tells us that it is a custom not only with private individuals but with the noble and wealthy of the Continent, to replace an original Picture which has been sold, perhaps in their necessity, with a Copy made by an able modern Copyist, in order that the Catalogue of their Collection may be complete in its description; and it is to this cause perhaps that we find so many Copies purchased and brought to England, with the most authentic records, of their having been purchased with or having formed a part of a celebrated Collection. *Lanzi* also allows the value and consequence of Copies by able Artists, which I have before mentioned, and cautions the Connoisseur against giving too much weight to the history rather than to the merit of the Picture. The tale that a Picture comes from a royal or princely Collection, of its having been stolen from a church or monastery, or once the property of an ancient



or noble family, should always be received with caution: but when such a pedigree, authenticated and confirmed, can be procured, it cannot be denied, as I have before observed, that it gives a high additional value even to excellence itself.

Having given what I can collect from *Lanzi*, I shall now refer to the opinions which *Monsieur de Burtin* has favoured us with in his work, *sur la Connoissance des Tableaux*, from which much information may be derived, if carefully selected from a vast heap of useless matter and senseless puffings of his own Collection. The experience of such a man, devoted as he was for upwards of forty years to the Arts as a Collector and Connoisseur, and residing, as he did, in those countries where the Arts are properly enjoyed and appreciated, ought not to be wholly rejected. His advice as to the choice of Pictures is valuable. On the means of distinguishing Copies from originals, he proceeds to recommend to the young Collector—that he should make himself master of the touch, the design, the composition, and of the colouring of the original master, and states that, with a very little practice and small share of experience, always accompanied with an anxious desire to gain instruction, such knowledge will be easily acquired. He further says, that in all Copies there is always a perceptible degree of hardness and dryness in the colours, wanting that lucid richness, that shining enamel, which age alone can give to Painting. That a Copy may be said to “smell of oil,” and is distinguished by a heavy thick impasto (*empatement*), a



false tone of colouring, a want of harmony and transparency, unnatural gradations of the various tints, shadows too dark and deep, the absence of relief and a want of perfect *chiaro oscuro*, and above all by a timid, cramped, trembling, unsteady touch, without spirit, and frequently the drawing as well as the execution is different from the original, and from that of the master whose works are thus copied. These observations he applies to modern and treacherous Copies:—but he agrees with what I have before stated respecting the Copies by great Artists from the works of each other, and those made by their scholars and disciples.

Let the young Collector also be aware of the tricks played upon his judgment by smoking, dirtying, toning, lining, and varnishing these fraudulent Copies. The trade in them is carried to an extent and with a success even in this country, as well as in all parts of the Continent of Europe, of which those who look at the Arts as a subject of amusement only, can have no idea. It has been a source of profit to the artful and designing; so much so that it has become of the utmost consequence, and a task of no little difficulty for the *honest Dealer* (and I know several of high honour and integrity) to obtain knowledge and acuteness sufficient to guard themselves against the consequence of this species of fraud and deception, both at home and abroad.

Our countryman *Richardson* has written an essay on the Art of Criticism, as it relates to Painting, in which he treats of “the goodness of a Picture”—“a knowledge of hands”—and of “originals and Copies.” As

the works of Mr. Richardson are easily to be obtained, I recommend them to the perusal of those who wish to gain valuable information on the subject, and shall make only a short extract as applicable to Copies.

“ To know whether a Picture or Drawing be of the hand of such a master or after him, one must be so well acquainted with the hand of that master as to be able to distinguish what is genuine from what is not so. The best counterfeiter of hands cannot do it so well as to deceive a good Connoisseur—the handling, the colouring, the drawing, the airs of the heads, some, nay all of these discover the imposture, more or less however as the manner of the master happens to be. What is highly finished (for example) is more easily imitated than what is loose and free.”

“ It is impossible for any one to transform himself immediately and to become exactly another man ; a hand that has always been moving in a certain manner, cannot at once, or by a few occasional essays, get into a different kind of motion and be as perfect at it as he who practises it continually. It is the same in colouring and drawing ; they are as impossible to be counterfeited as the handling. Every man will naturally and unavoidably mix something of himself in all he does, if he copies with any degree of liberty : if he attempts to follow his original servilely and exactly, that cannot but have a stiffness, which will easily distinguish what is so done from what is performed naturally, easily, and without restraint.”

*De Piles* has given some curious and valuable infor-

mation on the subject of Copies, and several of the French writers on Art have treated the subject each agreeable to what they feel, or what their experience has taught them. By consulting them the reader will see that several authorities agree generally as to the means of detecting Copies. I could give the opinions of others, but enough has been said to show, that by a little diligence in a very pleasurable and interesting pursuit, the young Connoisseur may guard himself against imposition—at once disheartening and ruinous.

I shall here offer another caution, which is very easily understood and made available. It is *not to buy either a bad or an unpleasant Picture, because it is by the hand of a great master*. The consequence of such indiscretion is a great sacrifice of property, for in time the eye begins to tire of the subject, which, if unpleasant or distressing, will become the more so from the excellence of the execution. When the possessor of such a work of Art offers it for sale, he finds, like the owner of an unsound though perhaps useful horse, that there are few to buy, and none except at a great sacrifice.

A pleasing and tolerably well painted Picture, even by an inferior master, is more gratifying to the eye and of more value to the possessor, than one of a horrid, vulgar or unpleasant subject, although it may be the work of the greatest Painter of the Italian or Spanish Schools.

The proper situation for the display of the terrific scenes—of martyrdoms and punishments by the powerful but gloomy pencils of *Spagnuolo* and *Salvator Rosa*,

and *Caravagio*, or the Murder of the Innocents by *Raffaello*, by *Tintoretto*, by *Ludovico Carracci*, or by *Guido*, are those Galleries of Art appropriated to the Student in the Art of Painting. Such works exhibit powerful examples of anatomical science, of fine drawing, of grand composition, and of expression in all their varied characters ; but to those persons who look at Painting for amusement or for pleasure, or with the hope of calming the feelings or exalting the human mind, such subjects, however well portrayed, are of no value or consequence.

I never could contemplate with feelings of pleasure the sufferings of Count Ugolino and his family, by *Sir Joshua Reynolds*, but have felt the most exquisite delight in tracing the vivacity and archness of the playful gambols of his “ Infant Academy.”

ON DAMAGED PICTURES AND ATTEMPTS  
AT CLEANING.

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I should advise the young Collector carefully to avoid giving high prices for Pictures that have sustained injury,—either by accident or by injudicious cleaning or rubbing, and which, in order to cover these defects, have been “retouched,” as it is called—that is, painted upon by a more modern and less skilful Artist than the original Painter. Many are the ways in which Pictures receive injury; and even at the present day, when the practitioners in the Art of Cleaning and Repairing, have all the benefit of experience, there are scarcely two of them that employ the same method of cleaning or restoring a Picture. It is not uncommon to meet with a Picture which has had a sky or a distance entirely painted over, when a few touches of a judicious pencil would have remedied all the defect of the injury, which was, perhaps, only a slight scratch received in carriage, or a small part of the paint removed by accident. A friend of mine recovered a valuable Picture by *Claude*, which had been painted almost all over by a modern Landscape Painter, because there was a cut in the sky which appeared to have been made with a penknife. The great value of a fine or well-painted Picture by an old master is its

purity, and this is not to be wondered at when we consider the numerous Pictures which are daily destroyed by unskilful cleaning. A Picture scarcely ever changes hands but the possessor thinks he can improve by cleaning, and thus all the tender shadows, the crisp, spirited and masterly touches are worn down to indistinctness and insipidity. I purposely forbear giving any advice as to the different methods of cleaning Pictures, as I would avoid being accessory to the destruction of that which cannot be restored. If, however, the reader is desirous of information on this head, he will find that *Monsieur de Burtin*, in his work before noticed, “*sur la Connoissance des Tableaux*,” has given such instructions at length.

From many years experience and many trials, I know that it requires judgment and skill even in those who are daily in the habit of cleaning Pictures, to effect their purpose without injury, and that recommending one nostrum to remove the dirt and old varnish from the face of all old Paintings, is like prescribing one remedy for every complaint to which mankind is subject. I advise the possessor of those works of Art that really stand in need of such refreshings, to employ a skilful practitioner for that purpose, on whose skill and honesty he can depend ; hinting, however, at the same time, that every pretender is not a Physician, and that such things have been known as the possessor of a valuable Picture, who knew no better, receiving instead of his valuable original a modern Copy, lined, grained, smoked, and toned, so as to look like age, and sent home with high encomiums



as to the pure state and fine effect with which it has come from under its concealment. My advice to young Collectors is *not to lay a finger on any Picture with a view to clean or improve it.* There are plenty of honest men (though abundance of rogues) in the profession of Picture-cleaners,—but it is better that the Collector should endeavour to seek out one of the former, and pay him well for his skill and advice, than that he should destroy a valuable work of Art by his own ignorance. Volumes might be written on the subject of the injuries done to valuable Pictures by the ignorant and unskilful. I shall relate some of the many instances that came under my own observation, hoping thereby to deter others from such folly.

I once received from a relation of mine in London, two Pictures, the one of which was by *Panini*, the other somewhat like *Velvet Breughel*; in the latter was depicted the story of David and Bathsheba; the bath was in a rich garden, enamelled with beautiful flowers, peacocks and other birds of gay plumage enriched the scene. I thought the Picture was not *quite so clean* as I could wish it, and having lately obtained as a great favour from a clergyman a most *invaluable* and *never-failing* receipt for cleaning Pictures, I anxiously purchased the ingredients, compounded them with great care, and spread them on my Picture at night, with an intention to wash the composition off in the morning, according to my reverend friend's directions. Morning came, and I prepared my hot rain water and sponge, as I was ordered: but so completely had the nostrum



*cleaned* the Picture, that I never saw either David or Bathsheba, the peacocks or their plumage, for they all went away into the water, leaving me a clear bare pannel, as a reward for my folly. I told my sad story to an ingenious Artist, who was reputed to be a skilful cleaner and repairer ; his answer was,—“ I am glad of it ; you are rightly served ; give me the pannel, it will serve me to paint a Berchem or a Wouwermans upon.”

My readers will not be anxious, I think, to possess the secret of my reverend friend's nostrum.

A gentleman of my acquaintance had in his Collection a Picture of Christ on the Cross, by *Vandyke*. The Picture was in a high state of preservation and valuable. The owner, however, thought that the countenance of our Saviour, which was in shadow, was dirty, and asked *his servant* if he thought he could clean it.” “ O yes,” was the reply of this knowing domestic, and he received his master's orders to let it be done before he returned home to his tea. It was done ; for from a free and spirited application of *sand* and *soap*, the Head of Christ had entirely disappeared, and the astonished owner found, to his great mortification, that his clever servant had ruined one of the finest Pictures in his Collection. The Picture, however, was not discarded, but restored to its place, where the owner said it should continue to hang as a proof of his own folly, and a warning against cleaning Pictures.

A gentleman of the medical profession, on calling to see a patient at A—— Hall, in Cheshire, saw a journeyman painter very busy cleaning the family pictures,

some of which were by *Vandyke* and *Lely*, with *soft soap*. “I should think, said my friend, you would rub out these Pictures with such cleaning.” “Oh yes, Sir,” replied the painter, “We often do rub them out, but we always put them in again.”

Another instance came under my own knowledge. I went a short time since to one of the old mansion-houses of S. T. M., in Wales. I saw in the dining-room a very lovely Portrait of a Lady, evidently in Vandyke’s finest manner, but so scrubbed, that it was but the shadow of its former beauty. I told the honest old housekeeper that I coveted that Picture more than any thing I saw. “O yes, Sir,” says she, “it is a great favourite:—that is the lady who brought this large estate into the family ; we take great care of that Picture, Sir. I clean it well with soap and hot water once or twice every year, I am so afraid of losing it.” I told the honest old lady of the consequence of her washing, and she promised never to offend again, further than by wiping the dust from the fair face of this beautiful and valuable memento of the family ancestry.

Thus we find that the work of destruction goes on ; and the only wonder is, that so many fine Pictures are preserved—as they are in the houses of our nobility—when we reflect that they are left to the management of servants and the restorations of house painters. I have more than once met with persons whose principal inducement to the purchase of a Picture was the hope that it might be improved by their skilful cleaning. This may be allowed to be a legitimate source of

advantage to a *Dealer*, whose profit frequently depends on the discovery of beauties concealed by dirt and old varnish:—but these considerations should not operate on the judgment formed of a Picture by an Amateur or Collector.

## ON THE VALUE OF PICTURES AND PICTURE DEALING.

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This is a subject of insurmountable difficulty. The French writers *Le Brun*, *De Burtin*, and *Gault de St. Germain*, have given prices, which they have attached to the works of each master, to enable the Amateur to form some estimate of their value. These prices they state to be taken from genuine sales of celebrated Collections; but it is not difficult to show that this is not an infallible source of information, and that it is often erroneous and deceptive. We have many instances, in this country, of Pictures having been sold for large prices at the sales of genuine and well-known Collections, for which Pictures, when they by any chance were again brought into the market, very inferior prices could be only obtained: and many Pictures, purchased even at the best sales of the most valuable Collections, have been resold at a very large advance. Nothing is more uncertain or less to be depended upon at any time than the event of an auction, even in the metropolis. Various causes may combine either for or against a sale:—unforeseen circumstances may occasion an unwarrantable depression, or an unexpected elevation of price of the Pictures thus brought before the public: indeed so many are the difficulties that any

person, however experienced, skilful, or observant, must meet with when he endeavours to give to the public any rule whereby to estimate the value of Pictures in this country, that none of our writers on the subject of the biography or works of the Painters, have attempted it. The public taste is so capricious that the works of a master are one year an object of the most zealous research, and the next year are unregarded. In some seasons Italian Pictures are the fashion, in others they remain unnoticed. The Dutch and Flemish Schools are generally the favourites, and the best works of their principal Artists are mostly in high demand. But even these have their risings and fallings, and are subject to the caprice of the public taste.

Much depends on the *quality* as well as the *purity* of the work of a great Painter : and even in those wherein delicacy of pencil and minute finishing constitute their great value, it is not sufficient that the purity should be unquestionable, but that the Picture should be of the finest quality of the master—that is to say, that it should have been evidently painted at the time when his talent had arrived at the highest perfection, and that the subject should be one of those in which he most excelled, and free from every thing objectionable or offensive.

In a Landscape, the figures being painted by one master or another, often makes a material difference in the value of a Picture.

The French writers above quoted always refer to the finest works of the masters, as those to which they have

affixed a price. But whatever may be the case on the Continent, Pictures of that class are the most difficult of any to affix a value upon here. For such is the avidity with which the fine productions of Art are purchased, and such the zeal and liberality of the wealthy Connoisseurs of Great Britain, that it is quite impossible for the most experienced judge to say what a fine Picture will fetch when placed in fair competition before a British public.

The works of inferior masters, as well as those of a second-rate quality of the superior masters, are found in such variety, that it is impossible to give any general rule whereby an Amateur may arrive at their value with any chance of accuracy. Their prices vary in the metropolis, as well as in the provincial towns. In one place historical Pictures are alone saleable, in another Landscapes; in some parts of the kingdom the highly finished works of the Dutch and Flemish Schools are eagerly sought for and purchased at high prices; in others, the more refined and intellectual productions of the Italian School are the favourites.

It follows, therefore, that every Amateur must judge for himself of the value of a Picture; and this sort of judgment will accompany the research that I have before advised and recommended. He will gain the necessary knowledge imperceptibly, and in a short time will be able to gratify his taste, and, at the same time, protect himself from imposition from his own experience, better than from any rule that can be given to him. By consulting the works of *Le Brun*, of *De*



*Burtin*, and of *Gault de St. Germain*, he will be enabled to judge in some measure of the relative prices which works of the masters there mentioned bear to each other : but, admitting them to be correct, they are only the prices on the Continent, and therefore of little or no consequence to the Amateur or Collector in England.

It may here be reasonably expected that I should say something about *Picture Dealers*. It is a fearful part of my subject, but my experience in this mysterious traffic does not lead me to join in the general and sweeping censure usually bestowed on Picture Dealers. They are at present a numerous community, greatly varied in the shades of their individual character, and may be compared with all the different grades of respectability that exist between the opulent merchant and the Jew pedlar. I know several whose character for honest and upright intercourse with the world stands eminently high ; and when I see the noble and wealthy ones of our country in familiar and confidential intercourse with them, my good opinion of them is confirmed ; and I feel that I can rely upon their integrity as much as I can on that of any merchant or trader in the Empire. I also, as a lover of the Arts, feel myself indebted to their enterprise and spirit, which have, under circumstances of no ordinary difficulty, brought into our country the pictorial riches of Italy, of Spain, and of every part of civilized Europe. Let the most brilliant Collections of this country be stripped of those works of Art which have been placed there through the spirit and judgment

of Picture Dealers, and it would be seen how far those Collections, thus “ shorn of their beams,” had a claim to the character which their possessors boast of. The Admirers of Art owe a debt of gratitude which I am proud to have an opportunity to acknowledge, to the eminent Dealers who brought into this country the riches which now adorn the princely Collections of the Marquis of Stafford, of Lord Grosvenor, of the Right Hon. Robert Peel, and many others, who have thus contributed to the elevation of this country to a high rank in the scale of nations, by their liberal and exalted patronage and protection of the Arts. The Dealers who move in a lower sphere are of as many different degrees in taste and judgment, and of integrity, as there are degrees of difference in the excellence and value of the works they deal in. They look upon the Arts as a business only, nor can their benign influence affect these traffickers more than as relates to pounds, shillings and pence. With such men, a Collector must cautiously use his own judgment and experience, and it may be found difficult to establish a confidence with them. Yet I am well convinced that when such a confidence is placed in one of these men, he, as well as his more opulent fellow-trafficker, will rarely betray his trust. There are no doubt many individuals in this trade, like every other, who are unworthy of confidence, but I am induced to hope they are but few. Much also of what is attributed to the *want of honesty* in Picture Dealers, may be fairly attributed to their *want of knowledge*. I feel very often surprised when I reflect on what has been done and

said both by myself and others respecting Pictures, from *ignorance*. It is a fruitful source of error ; and when the intellectual qualifications and state of the understanding of some men who practise the calling of “ Picture Dealers” are considered, it is not to be wondered at that both they and those who deal with them, suffer from the effects of ignorance as well as dishonesty. There is another source from which springs much of the chicanery and trick attributed to picture dealing—it is the consequence of gentlemen Collectors turning traffickers in Pictures. I have frequently found men professing to be Amateurs of the Arts, and who collect Pictures, endeavouring to over-reach a Dealer, by making deceptive, and to themselves, advantageous, terms of exchange, and by over-rating the price and value of their own Pictures, fancying that they improve their bargains to the prejudice of the Dealer. When men of opulence condescend to such transactions, they deserve to be the victims of a conduct of which they set the example, and to suffer by transactions in which they thus participate.

It has often occurred to me that the principle of exchanging Pictures might be carried on between the Amateur and Dealer with fairness and equity. It is well known that Pictures are a matter of taste, and that taste is capricious and varying. It will frequently happen that a purchaser is, in a short time, dissatisfied with his purchase :—let him then say so, and let the Dealer, of whom he purchased the Picture, take the rejected Picture back on the allowance of a per centage (to be agreed

upon between the parties), giving other Pictures in exchange equal to the reduced value of the original purchase. I am well aware that this method will not suit all Dealers, and that many will object to such a measure, more especially if their circle of traffick is limited, and their connections few :—but to the general Dealer, who has extended markets, and customers of all tastes, such a plan would produce a profit, and give great satisfaction to those who wish to exchange. An Amateur should always bear in mind that a Picture thus returned to a Dealer from the Collection of a man of acknowledged taste, is considerably deteriorated in value, and that a liberal allowance should be made to the Dealer who takes it in exchange.

Amateurs who would endeavour to over-reach the Dealers, must take the chance if, in the trial of “Diamond cut Diamond,” the result is against them. The Dealer who would betray a confidence placed in him is no longer worthy of the society of men of honest principles.

My remarks on this subject I have endeavoured to make general. Individual stories connected with Picture Dealing, would far exceed my limits, and all I have learned in many years experience can only end in this advice,—“Be cautious whom ye trust.”

## ON THE DUTCH AND FLEMISH SCHOOLS.

As the Dutch and Flemish Schools are so much more seen, so much more admired, and so much better understood in this country, I shall, although they do not hold the highest rank in Art, proceed to notice them before the Italian Schools.

It is difficult to decide whether to divide the Dutch from the Flemish Painters, or to combine them. We have good authorities for doing either ; but the characteristics of both Schools being so very similar, I think it will be better to state what is said by the best authorities respecting them, before I proceed to give the Tables of the principal Artists.—*Horace Walpole*, speaking of the Flemish School, says, “ It is to a perfect knowledge of the chiaro oscuro, a mellow pencil, and the art of uniting with judgment the colours, that this School owes its great reputation. It is often reproached with a servile imitation in the objects of its choice, of which the baseness obscures the graces.”

Of the Dutch School, the same author says, “ The Dutch, a phlegmatic and laborious people, incapable of being diverted from the end they have in view, admirers, from their infancy, of the most excessive neatness, have had Painters whose works have participated of all these original qualities. Their most eminent merit is their most obstinate labour, which has made



them seek for, with indefatigable patience, every means which Art employs to cheat the eye and ravish them with the magic of the *chiaro oscuro*, but without nobleness, without dignity, they are ignorant of the grand secret of lifting the soul and rousing the passions. These are faults no doubt, but we are apt to forget them when looking on a Picture by *Rembrandt*."

*Mr. James*, in his history of the Dutch and Flemish Schools, makes many very judicious observations on the various Artists of those Schools, and in a chronological narrative, mentions their merits. At the conclusion, he says, "That there is as much of research after character and expression in their works as in those which are considered of a higher description, only their choice is differently directed. There is as much discrimination of attitude and posture, only that the aim is changed, and they seek not for grace or dignity as the qualities necessary for their composition."

The observations of *Mr. Buchanan*, who has for a number of years made it his business to examine into, and to become conversant, with the works of the Painters, and who has united the experience of a Dealer with the discrimination of a man of taste, I shall transcribe.

*Mr. B.* says, "The Flemish School, like that of Venice, draws its principal excellence from the splendour of its colouring. *Rubens* and *Vandyck* are its leaders. To that colouring, for which the early German Schools had long been celebrated, *Rubens* introduced a facility of execution and a general harmony, founded on the principles of the Venetian School, which re-



claimed Painting from the Gothic style in which he found it. *Vandyck*, in Portrait, stands among the great leaders of Painting in that particular branch. The works of *D. Teniers* may be likewise classed among the chief ornaments of the School." The Dutch School, continues *Mr. Buchanan*, although inferior to the others in point of character, and having no pretensions whatever to sentiment, has nevertheless strong claims to the attention of the Amateur. From the true stamp of nature which is impressed on the works of many of its best Painters—a general brilliancy of colouring, joined to a perfect knowledge of the *chiaro oscuro*—a lively imagination, and a just representation of those scenes which are to be found in humble life, entitle its best Artists to a situation in the first Cabinets of Paintings. *Adrian* and *Isaac Ostade*, *Gerard Dow*, *Francis Mieris the elder*, and *Jan Steen*, are among the chief Painters who have illustrated this branch of the Art. For originality of manner and execution, for powerful and singular management of light and shade, *Rembrandt* stands unique.

"In Landscape Painting the Dutch School has to boast of many eminent Painters. The beautiful Pastorals of *Berchem*, of *Adrian Van de Velde*, the fresh mornings of *Paul Potter*, the sunny meadows of *Albert Cuyp*—in all of which these Masters have enriched their subjects with groups of cattle rivalling nature herself. The sweet compositions and tender executions of *Carl du Jardyn*—the Huntings, Hawkings, and Watering Places of *Philip Wouwermans*, are all objects which render this School attractive to the Amateur, and which captivate

with their enchanting effects." The opinions of *M. Le Brun*, collected on a perusal of his works, confirm those which *Mr. Buchanan* has so well expressed.

It is in vain to venture upon selecting the opinions of *Sir Joshua Reynolds* on the subject of the different Schools ; and as the works of that able artist and judicious critic are so easy of access, and so full of most important information to the Admirer as well as the Practitioner of the Art, I cannot do more justice to either than to advise a careful reading of the works of that accomplished artist and enlightened man. The more I consult his writings, the more I am convinced that a perusal of them is necessary both for the Artist and Connoisseur.

Many other writers on the subject of the different Schools of Painting, might be quoted, but enough has been said to give a general idea of the peculiarities of this School, and enable the young Connoisseur to judge of the splendid achievements of *Rubens* and *Vandyke*—the magical effects of *Rembrandt*—the highly finished and laborious efforts of *Gerard Dow*, and the family of *Mieris*—the aerial breathing Landscapes of *Cuyp*—the picturesque groups of Cattle, of *Paul Potter*, *Adrian Van de Velde*, *Carl du Jarydn* and *Berchem*—the faithful Sea representations of *Vande Velde* and *Backhuysen*—the natural, domestic, and festive scenes of *David Teniers* and the *Ostades*—the brilliant Hawkings and Cavalcades of *Wouwermans* ; and that while he is enabled to judge of and to admire the most exalted rank of excellence in the works of those masters, which bear so

high an estimation, and which are accessible only to persons of great fortune, he will be able also to afford due consideration for the works of Artists of an inferior, though not inconsiderable rank, many of whom, in point of excellence, tread close on the heels of those whom fashion and caprice, as well as judgment, place in the first rank of pictorial consequence.

I shall now proceed to give TABLES of the principal Artists of each School, their Scholars, and Imitators. These, I trust, I may be allowed to repeat, are made with a view of assisting the judgment of the young Collector, by showing him that every great Painter had numerous Scholars and Imitators, and enabling the Amateur perhaps to satisfy himself by whom a Picture is really painted, when his own judgment may lead him to question its being the work of the master to whom it is attributed—for instance, a Picture is shown to me which the owner called *Ostade*. I feel a doubt in my mind as to its being by *Ostade*, but am not at the moment able to call to my recollection the real Painter of the Picture. I refer to the Tables, and find that *Cornelius Dusart* was an Imitator of *Adrian Ostade*. I am satisfied that *Dusart* was the Painter of the Picture, and I value it accordingly, convinced that a genuine production of his pencil is worth more, in every point of consideration, than a doubtful one by *Ostade*.

Again. I see a fine Picture that has been called *Titian*, which does not appear to me in all its qualities to come up to the standard of excellence that I have

formed of *Titian's* style. I refer to "*Titian*" among the Painters of the Venetian School. I see that *Bonifacio* painted at the time of *Titian*, and in the style both of that Master and *Georgione*. I am satisfied that *Bonifacio* painted the Picture before me, and I give the value of decided originality to what would otherwise have been depreciated by doubt and uncertainty.

I must here observe, that I do not intend to notice the *early* Painters. I consider the time of *Rubens* and his contemporaries to be the most brilliant era of the Art in the northern parts of Europe, and that, however interesting the works of the early Flemish and German Artists may be to those who pursue the study of the history or the progress of the Arts, an intimate knowledge of them is not necessary to the Man of Taste or Collector of Pictures in this country.

I have given the year in which the Painter died, or when that could not be ascertained correctly, the period about which he flourished, (distinguished by the letters fl.) This will assist the Amateur who sees a Picture with a signature or date, to ascertain at what time of the Painter's life it was produced.

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I have considered that it might be useful to give the scale of proportionate merit attributed to each Painter of the different Schools, by the ingenious *De Piles*. It is sometimes fanciful, and often incorrect, but it will nevertheless show pretty clearly the peculiar excellence

in Art which each particular School can lay a just claim to.

*De Piles* gives the following scale of the merits of Painters of the Dutch and Flemish School, making 20 the degree of perfection :—

	Composition.	Design.	Colouring.	Expression.
Diepenbeck .....	11	10	14	6
Jordaens (Jaques) .....	10	8	16	6
Rembrandt .....	13	6	17	12
Rubens .....	18	13	17	17
Teniers.....	15	12	13	6
Vandyke .....	15	10	17	13

# TABLES

OF THE

## PRINCIPAL PAINTERS OF THE DUTCH AND FLEMISH SCHOOLS,

THEIR SCHOLARS AND IMITATORS,  
*Arranged Alphabetically.*

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### BACKHUYSEN, LUDOLF,

Was taught by *A. Von Everdingen*. Died in 1709.  
His Pupils and Imitators were—

Beerstraten, Jan	1687
Blankhoff, J. M.	1670
Madersteig, Michael	1709
Rietzchoof, Henry	fl. 1700
Rietzchoof, John	1719
Storck, Abraham	fl. 1650
Vitringa,	fl. 1744

The works of the latter Painter (*Vitringa*), which are well known in Holland and Flanders, have but recently been seen here. They bear a strong resemblance to those of *Backhuysen*, but his Storms and Fresh Breezes want the spirit and transparency of *Backhuysen*. *Monamy*, *Brooking*, and *Swaine*, English Artists, painted somewhat in the manner of *Backhuysen*, but their Pictures are short of his excellence, as well as of the mellowness of age.



## BAMBOCCIO, or PETER DE LAER,

Born in 1613. Died 1676. Had many able Imitators and Scholars in Italy—(see the “Bambocciades” of the Roman Painters.) His Pupils and Imitators in the low countries were—

Esselyns, Stephen	
De Laer, Roland, his brother	1640
Goubeau, Antony	fl. 1625
Lingelbach, John	1687
Miel, Jan	1664
Ossenbeck	fl. 1627

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## BERGHEM, NICHOLAS,

Born 1624. Died 1683. Was the Pupil of *John Van Goyen* and *John Baptist Weenix*. His Scholars and Imitators were—

Begeyn, Abraham	1650
Carré, Henry	1721
Carré, Michael	1728
Du Jardyn, Carl	1678
Glauber, John	1726
Hooge, Peter De	1643
Hugtenburg, Jaques Van	fl. 1670
Huysum, Justus Van	1716
Maas, Dirk	1656
Meer, John Vander, de yong	1691
Sybrecht, John	1703
Schoevarts, M.	
Solemacker, or Zolemacker	

## BOTH, JOHN,

Born 1610. Died 1650. Was the Scholar of *Abraham Bloemart*. His Pupils and Imitators were—

Both, Andrew, his brother	1645
Drellingburg, Wm. Van	1625
Heusch, Ludick De	1638
Heusch, Wm.	f. 1638
Heusch, Jaques	f. 1680
Hackaert, John	f. 1660
Moucheron, Fred.	f. 1710
Moucheron, Isaac	1744
Swaneveldt, Herman	f. 1650
Schellincks, Wm.	1701

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## BRAWER (or BROWER) ADRIAN,

Born 1608. Died 1640. Was the Pupil of *Frank Hals*. His Imitators were—

Berkheyden, Job	1693
Brackenburg, Renier	1649
Craesbecke, Jos. Van	1668
Carré, Francis	1669
Fouchier, Bertrand	1674
Molinaer, Jan	
Tilborgh, Giles Van	1658
Toornvliet, J.	1719

*Molinaer, Brackenburg, and Berkheyden, united the style of Ostade with that of Brawer.*

## CUYP (or KUYP) ALBERT,

Born 1606. Died 1664. Was taught by his father,  
*J. Gerritz Cuyp*. His Imitators were few, viz.—

Cuyp, Benjamin, his brother	fl. 1635
Kalraat, Bernard, his pupil	1650
Victor, or Fictoor	1670

The biography of *Albert Cuyp* is very unsatisfactory. It is frequently said that he was a pupil of *John Van Goyen*, but it does not appear that he ever studied under that able Artist, who was only ten years older than himself. The early Pictures of *Albert Cuyp* somewhat resemble those of *Van Goyen*, but they are always enriched with Cattle, tenderly drawn and grouped, but such embellishments are not found in the works of *Van Goyen*.

The works of *Benjamin Cuyp* are well known in Holland, and often sold there, as well as in other places, for those of *Albert*. *Le Brun* mentions *Kalraat* as his Pupil. Of late years the able works of *Van Stry* have frequently been sold for those of *Cuyp*, whose manner they closely resemble. In some of the Foreign Catalogues is found the name of *John Van Cuyp*, but no biography of him is to be met with.

## DOW, GERARD,

Born 1613. Died 1674. Was the Scholar of *Rembrandt*. His Imitators were—

Ary de Vois	fl. 1680
Boonen, Anold	1729
Cramer, N.	1710
Hooge, Peter de	fl. 1645
Leermans, Peter	1680
Metzw, Gabriel	1658
Mieris, Francis	1681
Moor, Carl De	1723
Muscher, Michael Van	1705
Mieris, Wm.	1747
Netscher, Gaspar	1684
Neveu, Matthew	fl. 1719
Netscher, Constantine	1722
Slingelandt, J. Peter Van	1697
Schalken, Godfrey	1706
Terburg, Gerard	1681
Tol, D. Van	fl. 1680
Vandyck, Philip	1732
Weeling, Anselm	1749

*Metzu, F. Mieris, Terburg, the Netschers, and Van Muscher*, mentioned here, became eminent in their profession, and having adopted a style somewhat more elevated and different to that of their master, their names will also be found in the Schools of *Francis Mieris* and *Gaspar Netscher*, to whose style their works have a stronger affinity than to those of *Gerard Dow*.

## DU JARDYN, CARL OR KARIL,

Born 1640. Died 1678. Was a Pupil of *Berghem*.

His Imitators were—

Mommers	
Romeyn, Wm.	
Roos, Hendric	1685
Ryckx, Nicholas	fl. 1670
Schellinks, Wm.	1678
Sybrechts, John	fl. 1625

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## HOBBEMA, MINDERHOUT,

Was born 1629. Died 1699. He takes the lead of the Landscape Painters of this School. His manner seems to have been that of his contemporaries—

Asch, J. P. Van	fl. 1635
Decker, Adrian	
De Vries	1642
Hagen, J. Van	fl. 1650
N. Rontbouts	1642
Verboom, Adrian	fl. 1620
Anthony Waterloo	1679

But from the time in which these Artists lived, it may be said that *Hobbema* adopted their style, for he must have been very young when *Rontbouts* and *De Vries* died and when *Van Asch* and *Van Hagen* were in their prime. *Jaques Ruysdael* died in 1681, and *Solomon*, his brother, in 1670. *Isaac Koene* in 1713.—See also the list of Painters of *Landscape*, of the Flemish and Dutch Schools, for several able Artists in this line.

## HUYSUM, JOHN VAN,

Born 1682. Died 1749. His Scholars were—

J. Van Huysum, his brother, who died young.

John Van Huysum, his son.

And a younger brother, who imitated him.

*Rachel Ruisch* was taught by *Van Aelst*. She died the wife of *Jurien Poel* in 1750.

*Van Os*, who lately died at the Hague, and *Linthorst*, of Antwerp, painted Flowers, Fruits, &c. in the taste of *Van Huysum*.—See also the *list* of Painters of *Flowers*.

## MIERIS, FRANCIS,

Born 1635. Died 1681. He was the Pupil of *Gerard Dow*, and his Scholars and Imitators were—

Cramer	1710
Hooge, Peter De	fl. 1643
Lamsveldt, John, (pupil of De Hooge)	
Leermans	1706
Metzu, Gabriel	1658
Mieris, Jan	1690
Mieris, Wm.	1747
Mieris, Francis, the younger	fl. 1725
Muscher, Wm. Van	1705
Netscher, Theodore	1732
Netscher, Constantine	fl. 1695
Slingelandt, J. P. Van	1697



## NETSCHER, GASPAR,

Born 1639. Died 1684. Was the Pupil of *Coster*.

His Scholars and Imitators were—

Buys, Jacob	
Haye, De la	
Maas, Nicholas	1693
Netscher, Theodore	1732
Netscher, Constantine	1722
Ochterveldt	fl. 1655
Van Loo, Jaques	1670
Vander Neer, Eglon	1703

*Le Brun* has given an Engraving after a Picture of *Jacob Buys*, but no biography of him is to be found.

## OSTADE, ADRIAN VAN,

Born 1610. Died 1685. Was instructed by *Franck Hals*, and imitated by—

Bega, Cornelius	1664
Brakenburg, Renier	1649
Goebrow, Anthony	fl. 1630
Decker, Cornelius	fl. 1660
Du Sart, Cornelius,	fl. 1690
De Heer, (scarcely known)	
Ostade, Isaac	fl. 1650

## POLEMBURG, CORNELIUS,

Born 1586. Died 1660. Was the Pupil of *Abram Bloemart*. His Scholars and Imitators were—

Breemberg, Bartholomew	1660
Boeck	1639
Hoet, Gerard	1733
Haansbergen, Jan Van	f. 1670
Lys, John Vander	1629
Rysen, W. Van	f. 1600
Steenree, Wm.	1600
Utenbroeck, Moses	1650
Vertangen, Daniel	1625
Verwilt, Francis	1665
Verkolie, John	1693

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## POTTER, PAUL,

Born 1625. Died 1654. Was imitated by—

Cuypp, Albert	f. 1640
Camphuysen, Theodore	f. 1610
Klomp, Albert	1680
Koningh, Jacques	1650
Sybrecht, John	1703
Monincks	1686
Vande Velde, Adrian	1672
Le Duc, John	1636
Sachtleven, Herman	1685

*Le Brun* says, that at 14 or 15 years of age he was an able Master. I have seen a Picture by him, with his signature and date of 1635, when he was 10 years old.

## REMBRANDT, PAUL VAN RYN,

Born 1606. Died 1674. His Scholars and Imitators were—

Bramer, Leonard	fl. 1630
Bol, Ferdinand	1681
Dietrichey, W. E.	1774
Dow, Gerard	1674
Eckhoudt, Van	1621
Flink, Govaert	fl. 1645
Griffier, John	1656
Geritz, Jacob, (Old Cuyp)	1649
Gelder, Arnold de	1727
Gelder, Peter de	1655
Hoogstraten, John	fl. 1650
Hoogstraten, Samuel	1678
Kupetsky, John	1740
Koninck, P.	fl. 1695
La Vecq, Jas.	1674
Maas, Nicholas	1693
Neranus	1646
Ovens, Juris	fl. 1665
Paudits	fl. 1650
Poorter	1636
Rogman, Rowland	1686
Witt, Emanuel De	1698
Wulfhagen, Francis	

## RUBENS, PETER PAUL,

Born 1577. Died 1640. Was taught by *Otho Venius*, *Adam Van Oort*, and *Tobias Verhaecht*. His Scholars and Imitators were—

Crayer, Gaspar	1669
Coques, Gonzales	1684
Delmont, Deodate	1630
Diepenbeke, Abraham	1675
Faydherbe, Lucas	fl. 1650
Hofman, Samuel	1648
Horst, N. Vander	1646
Hoeck, J. Van	1650
Jordaens, Jaques	1678
Jan de Reyn (Langjan)	1678
Marienhoff	1650
Oort, Jaques Van	1671
Pepin, Martin	1641
Pieters, John	1727
Panneels, Wm.	fl. 1640
Quellinus, Erasmus	1678
Schut, Cornelius	1660
Soutman, Peter	1653
Snyders, Francis	1644
Teniers, David (the elder)	1649
Tulden, Theodore Van	fl. 1635
Thomas, John	1610
Vandyck, Anthony	1641
Victoors	1670
Vander Berg	1647
Vos, Cornelius De	1662
Van Harp	
Willeborts, Thomas	
Wildens	1644
Wouters, Francis	1614

## STEEN, JAN,

Born 1636. Died 1689. Was the Pupil of *Brawer*, *John Van Goyen*, and *Knupfer*. His Imitators were—

Molinaer, John	
Quast, Peter	1670
Toornvliet, Jaques	1719
Victors, T.	1670
Steen, Thierry	

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## TENIERS, DAVID (THE YOUNGER),

Born 1610. Died 1690. Was instructed by *his Father*, and by *Adrian Brawer*. His Scholars and Imitators were—

Apshoven, Henry	f. 1650
Du Chatel, Francis	1666
Drogsloot	f. 1655
De Honte	
Ertebout	
Helmont, Matthew Van	1719
Kessel, N. Van	1741
Maas, Arnold Van	f. 1650
Malo, Vincenzo	f. 1650
Paulin, Horace	f. 1670
Rycaerts, David	1677
Rokes, Henry Martin (Zorg)	1621
Tilborg, Giles	1632

I can find no biography of either *Apshoven*, *de Honte* or *Ertebout*. The name of APSHOVEN, F., is often found, and I have seen a Picture of his dated 1650.

## VANDYCK, ANTHONY,

Born 1599. Died 1641. The Scholar of *Rubens*. His Pupils and Imitators were—

Beck, David	1656
Boschaert, Willeborts	1649
Dobson, William	1646
Foucher, Bertrand	1674
Hanneman, Adrian	fl. 1640
Helst, B. Vander	1670
Reyn, Jan de (Lang Jan)	fl. 1645
Stone, Henry, called Old Stone	1653
Walker, Robert	1660

*Gerard Seghers* was the intimate friend of *Vandyck*, and painted in his manner, as did several of the Artists whose names will be found in the *list* of the Painters of History and Portrait.

## VAN GOYEN, JOHN,

Born 1596. Died 1656. Was instructed by *William Gerritz*. His Scholars and Imitators were—

Camphuysen	fl. 1620
Cabel, Vander	1695
Hooch, Charles De	
Hackaert, John	1699
Meyer, Felix	1713
Mommers	fl. 1610
Molyn, Peter	fl. 1620
Vlieger, Simon De	1670

*Solomon Rysdael* also painted sometimes in the manner of *Van Goyen*.



## VANDER HEYDEN, JOHN,

Born 1637. Died 1712. His Imitators were—

Berkheyden, Gerard 1693

Ulft, Jaques Vander fl. 1660

*Note.*—The Figures of *Adrian Van Ostdade* and *Adrian Vande Velde*, give an additional value to the choicest Pictures of *Vander Heyden*. In more recent times the style of *Vander Heyden* has been imitated by—

Ekels 1780

Prins

Ouwater and others

*De Cort* also (who died lately in England), painted much like *Vander Heyden*. The modern Artists, although they equal him in laborious and minute finishing, fall short of his richness and effect.

## VAN DE VELDE, WM. JUNIOR,

Born 1633. Died 1707. Was instructed by his Father. His Scholars and Imitators were—

Capella, Vander

Everdingen, Allaerdt Von 1675

Minderhout fl. 1662

Peeters, Bonaventure 1652

Peeters, John 1625

Storck, Abraham 1708

Wyck, Thomas 1686

The Works of *Vander Capella* have not long been known in England. *Le Brun* says, they are often sold on the Continent for those of *Wm. Vande Velde*.—See also the *list* of Painters of *Marine Subjects*.

## VAN DE VELDE, ADRIAN,

Born 1639. Died 1672. Was the Pupil of *John Wijnants*. His Scholars and Imitators were—

Bergen, Dirk Vander	1640
Carré, Henry	1721
Carré, Michael	1728
Does, Simon Vander	1717
Does, John	1693
Klomp, Albert	fl. 1680
Roos, John Hendric	fl. 1685
Romeyne, Wm.	
Tyssens	1722
Van Leew, Peter	1705
Van Leew, Gabriel	fl. 1680

Several of the above Artists are quoted as Imitators of *Carl du Jardin*. *Henry* and *Michael Carré* painted also in the style of *Berghem*.

## VANDER WERF, ADRIAN,

Was born 1659, and died 1722. He was taught by *Eglon Vander Neer*. His Imitators were—

Limborch, Henry Van	1679
Vander Werf, Peter	1718
Verkolie, Nicholas	1746
Vandyck, Philip	1752

Several Painters of the same subjects may be found in the *List* of those who painted History (in small), Conversations, &c.

## WOUWERMANS, PHILIP,

Born 1626. Died 1668. His Scholars and Imitators were—

Breda, Van	1750
Breydel, Charles	1744
Bloemen, Peter Van	fl. 1745
Bent, John Van	1690
Berkheyden, Job	1693
Berkheyden, Gerard	fl. 1670
Falens, Van	1733
Gaal, Barent	1671
Hugtenburgh, John	1733
Hugtenburgh, Jaques	1670
Maas, Dirk	fl. 1680
Murant, Emanuel	1700
Wouwermans, Peter	1683
Wouwermans, John	1666

*John Lingelbach* painted some Pictures very like the manner of *Wouwermans*, and perhaps comes nearer to him in point of excellence than any of his Pupils, particularly in small Cabinet Pictures.

## LISTS OF PAINTERS OF VARIOUS SUBJECTS,

*Alphabetically arranged.*


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 ANIMALS, BIRDS, &c.

Aelst, Everard Van	1658
Boel, Peter	fl. 1650
Boucle, Van	
Boule	
Beeldemaker	fl. 1660
Bruyn, Corns. de	fl. 1652
Conninck, David	fl. 1668
Casteels, Peter	1749
Dalens, Dirk	1688
Fytt, Jan	fl. 1625
Fischer, Jan	fl. 1660
Griff, A.	
Griff, the younger	
Hondekoeter, Melchior	1695
Hondekoeter, Giles	fl. 1600
Hondekoeter, Gysbrect	fl. 1610
Hondius, Abram	fl. 1670
Hahn, Henry De	fl. 1636
Jurian, Jacob	fl. 1610
Kessels, Ferdinand Van	1660
Mierhop, Francis De	1646
Nicasius, Bernard	1678
Reidhardt, Charles	1666
Snyders, Francis	1657
Tyssens, N.	fl. 1691

Terwesten, Elis	fl. 1630
Vos, Paul De	fl. 1600
Vos, Simon de	fl. 1630
Valkenburg, Theodore	1721
Verheyden, Francis P.	1711
Utrecht, Van A.	1651
Vromans,	1660
Weenix, J. Baptist	1660
Weenix, John	1644

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## GERMAN PAINTERS OF THESE SUBJECTS.

Baudiz, Christ.	fl. 1680
Brand, J. Christ.	1772
Quadal, M.	fl. 1780
Tamm, called Dapper	1724
Waxschlungen, Paul	1730
Wynck, John Anton	

# ARCHITECTURAL SUBJECTS—INTERIORS OF CHURCHES, PALACES, &c.

Berkheyden, Gerard	1693
Babeurs, Theodore	fl. 1650
Bronkhorst, Peter	1660
Block, J. R.	1632
Baillie, David	1638
Dalen, Theodore Van	1688
Franck, J. Baptist	fl. 1640
Frank, Constantine	1700
Ehrenberg, Van	1664
Neefs, Peter, (old)	1651
Neefs, Peter, (young)	fl. 1650
Rademaker, Gerard	1714
Sanredam, J. Peter	fl. 1700
Stenwyck, Henry, (old)	1603
Stenwyck, Henry, (young)	fl. 1630
Streek, Henry Van	1712
Ulft, Emanuel Vander	fl. 1650
Witte, Emanuel De	1692
Vliet, Hendrick Van	fl. 1640

See also several Painters of these Subjects in the School of *Vander Heyden*

The two *Neefs* may be said to be almost the only Imitators of the *Stenwycks*, the other Artists in that line having adopted a broader style. The Figures in the Pictures of the *Stenwycks* are often painted by *old Franks* and *Breughel de Velours*; those in the Pictures of *Neefs* by the younger *David Teniers*, *Gonzales*, *Van Tulden*, and other able Artists.



## GERMAN PAINTERS OF THESE SUBJECTS.

Ehrenberg, Peter Schubart

Keller, John Sigismund

Morgansteen

fl. 1775

## BATTLES, HUNTINGS, FAIRS, MARKETS, &amp;c.

Boudwyns, Ant. 1700

Breydel, Charles 1744

Bout, F. fl. 1700

Bloemen, Peter Van fl. 1719

Breydel, Francis 1750

Breda, J. Van 1750

Breda, the younger

Drogsloot fl. 1650

Franck, Const. 1660

Gilbert 1644

Geelen, Al. Van fl. 1670

Hugtenburg, Jan Van 1733

Hoeck, Robert Van 1609

Haye, Nicholas Van 1710

Huysum, Justus Van fl. 1700

Helmont, Matthew Van 1719

Laenen, C. J. Vander fl. 1576

Martin (old)

Martin (young)

Nolet, Dominick 1736

Palamedes, Steeven 1636

Rugendas, Philip	1742
Reinier, W. L.	1743
Stom, Mahon	1702
Spalthoff	fl. 1636
Snayers, Peter	fl. 1620
Stoop, Theodore	1640
Stoop, Peter	1685
Vander Meulen, F.	1690
Vander Meulen, Peter	fl. 1690
Vos, Paul De	fl. 1600
Verschuring, Henry	1690
Van de Velde, Esais	1630
Verhoeck, Peter Cornelius	fl. 1620
Vander Lin	1667
Verdussen, Jan	
Wyck, John	fl. 1640
Wael, Cornelius De	1594

Many able Painters of these Subjects are mentioned as Scholars and Imitators of *Wouvermans*, *Bambocio*, and *David Teniers*.

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#### GERMAN PAINTERS OF THESE SUBJECTS.

Lingelbach, John	1687
Querfurth, August.	1761
Schmidt, Martin	

## FLOWERS, INSECTS, &amp;c.

*Were painted by—*

Baurin, John Philip	
Bol, Peter	1628
Breughel, Abram	1672
Eykens, John	fl. 1625
Eckhoudt, Anthony Van	1693
Godewyck, Margaret	1677
Germyn, Simon	1719
Gillemans	fl. 1695
Heem, David De	1674
Heem, Cornelius Keck	fl. 1650
Heem, Cornelius	1635
Heil, Leo Van	1603
Heck, John Van	fl. 1656
Heusch, Abram De	fl. 1650
Hardimé, Peter	1748
Heda	1637
Kessel, John Van	1628
Lairesse, Jaques	fl. 1660
Lairesse, John	fl. 1655
Mignon, Abraham	1679
Marcellis, Otho	1673
Morel	1664
Osterwyk, Maria Van	1693
Ruisch, Rachel	1750
Schoonjans, Henry	
Schoonjans, the younger	
Segers, Daniel	1660
Son, John Van	fl. 1685

Son, Joris Van	fl. 1650
Thielen, Philip Van	1667
Thielen, M. Teresa	fl. 1660
Thielen, Ann Maria	1660
Thielen, Francis Catherine	1660
Van Utrecht, Abraham	1651
Vander Baaren, Philip	1600
Varendoel,	fl. 1680
Vander Bosch, L.	1676
Vander Hulst,	1652
Van Roye	1723
Vanden Brock, E.	1715
Vincentzon, L.	1750
Varelst, Simon	
Varelst, Cornelius	
Varelst, Herman	1650
Verbruggen, Gaspar	1720
Van Voet, B.	fl. 1700
Weyermans, J. Campo	1747
Withous, Matthew	1677
Withous, Francis	1705
Withous, Peter	1693
Weyermans, I.	fl. 1636
Wytman, Matthew	1689

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GERMAN PAINTERS OF THESE SUBJECTS.

Merian, Sybilla	1717
Mignon, Abraham	1679
Pfeyler, Marian	
Stavens, Ernst	fl. 1680

## HISTORICAL AND RELIGIOUS SUBJECTS

*Were painted by—*

Antiquous, John	1750
Anraat, Peter Van	1635
Appel, Jaques	1751
Bray, Solomon De	1664
Bray, Jaques De	fl. 1680
Bailly, David	fl. 1623
Berckmans, Henry	fl. 1654
Boschaert, Willeborts	1609
Bray, Jacob De	fl. 1683
Bischof, Cornelius	fl. 1656
Baan, Jan De	1702
Baan, Jaques De	1701
Backer, Adrian	1686
Bodeker	1660
Beeldemaker, Francis	fl. 1700
Boezemans, T.	
Balen, John Van	1611
Champagne, Philip De	1674
Champagne, J. Baptist	1688
Cossier, John	1603
Coning, Solomon	1609
Colyns, David	fl. 1650
Dankers, Peter	
Dankers, John	
Duval, Nicholas	1732
Deyster, Louis De	fl. 1636
Deyster, Anne	1746
Elbrucht, Jan Van	1732
Eykins, Peter	1590

Elle, Ferdinand	
Franks, Francois, le jeune	1642
Flemael, Bertolet	1675
Freres, Theodore	1643
Gheest, Wybrand De	1591
Gerbier, Balthazar	1661
Graaw, Henry	1689
Gaspar, J. Baptiste	1691
Honthorst, Gerrard	1660
Hooft, Nicholas	1748
Herregouts (old)	1724
Helmont, Jaques Van	1726
Jacobs, Lemon	1572
Inghen, Wm. Van	fl. 1675
Janssens, Victor Honorius	1739
Koogen, Vander	1681
Kewenberg, Christ. Van	1667
Kick, Richard Vander	fl. 1601
Kirckhove, Jos. Vander	1724
Linschooten, Adrian Van	1590
Lint, Peter Van	1674
Leymans, Balt. Van	1704
Loyer, Nicholas	1625
Loon, Theodore Van	fl. 1629
Moelart, Jaques	1727
Maes, Godfrey	fl. 1682
Neck, John Van	1714
Nimeguen, Elias Van	1667
Overbeck, Bonaventure Van	1706
Oudenaerde, Robert	1743
Persyn, Renier	1600



Plattemontagne	1666
Potma, James	1684
Pierson, Ernest	1714
Pèe, Theodore Van	fl. 1695
Quellinus, Erasmus the younger	1715
Reuven, Peter	1715
Rossendall	1686
Roestraten	1698
Roore, Jaques De	fl. 1747
Seghers, Gerard	fl. 1559
Snayers, Peter	1662
Stockade, N. de Helt	fl. 1613
Scob, Jan James	1643
Starenberg	fl. 1650
Schoonjans, Anthony	fl. 1726
Schendal, Bernard	1716
Schon, Van	
Spun, Albert Van	1718
Scheffers	
Schwarts, Christopher	1594
Tyssens, Peter	1635
Terlee	1636
Terwesten, Matthew	fl. 1670
Vànder, Heck	1631
Vandyck, Floris	
Van Egmont, Justitia	1674
Vos, Simon De	1630
Vaillant, Wallerant	fl. 1677
Vaillan, John	fl. 1670
Vinne, Vincent Vander	1702

Voys, Ary De	1646
Vuez, Arnold De	1687
Vander Neer, Eglon	fl. 1703
Van Schoon	
Vandeleur	fl. 1667
Van Hal	fl. 1692
Vanloo, J. B.	1765
Vanloo, Louis	1771
Willaerts, Abraham	1673
Wouton, Francis	1659
Wolfraart, Artus	fl. 1625
Wolfraart, Matthew	1727
Wolff, Jaques de	

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#### GERMAN PAINTERS OF THESE SUBJECTS.

Brandeer, Peter	1739
Fuger, H. F.	1750
Heiss, Joseph	1590
Herst, Johan	1704
Hulsman, Hans. (old)	1639
Lairesse, Gerard	1711
Lys, Johan	1629
Mengs, Raphael	fl. 1660
Muller, Herman	
Palcko, Carl	1767
Pottgiesser	
Rothenamer, Johan	1604
Sandrart, Joachim	1688
Sandrart the younger	1691
Schwarts, Christopher	1594
Stern, Ignatius	1746
Troger, Paul	1777

# HISTORY (IN SMALL), CONVERSATIONS, MYTHOLOGICAL SUBJECTS, &c.

*Were painted by—*

Balen, Henry Van	1632
Balen, John Van	fl. 1640
Bloemen, Adrian Van	
Braers, N.	
Elshamer, Adam	1620
Elligar, Ottomar	1732
Filius	fl. 1660
Goudt, Count	1680
Gonzales, Coques	1684
Graat, Barent	
Heede, Wm. Van	1728
Heede, Vigor	1708
Hagelstern	1653
Hoogstaat, John	1654
Hoel, Gerard	1733
Houbraken, Arnold	1717
Herremans, John	1735
Jordaens, John	fl. 1640
Koenraat	1748
Lairesse, Gerard	1711
Lairesse, Ernest	1675
Lubienetzki, Theodore	fl. 1680
Lubienetzki, Christopher	1685
Lambrecht	
Melder, Gerard	1710
Mojaert, Nicholas	fl. 1600
Mommers	1686

Nieulandt, J. Van	fl. 1560
Palamedes, Steevens	fl. 1636
Pramer	fl. 1700
Rothener, John	fl. 1595
Steenwinkel, Henry	
Small, Elias	
Toornvleit, Jaques	fl. 1641
Troost, Cornelius	1750
Thornan, James Ernest	
Terwesten, Augustine	1171
Tideman, Philip	1705
Vander Neer, Artus	
Verkolie, Jan	1693
Verkolie, Nicholas	1673
Voorhout, James	fl. 1677
Vander Welt, Thomas	
Vander Spriel, Jan	
Vanderburg, Adrian	1733
Verschuring, Wm.	1657
Vander Sluys, Jaques	1660
Vander Meer	1650
Vander Myn, Her.	1741
Vandyck, Philip	1722
Vander Burg, Adrian	1733
Werner, Joseph	
Witte, Jaques De	1695
Wigmana, Gerard	1761
Wassenburg, J. Abel	1750
Winter, Giles	fl. 1720
Weeling, Anslem	1749

Several Artists who painted these Subjects, will be also found in the Schools of *Gerard Dow, Mieris, Netscher, Polemburg, Rubens, Vandyck, & Vander Werf.*

LANDSCAPES *were painted by—*

Asselyn, Jan	1660
Artois, Jaques Van	fl. 1613
Backerel, Jacob	1655
Breughel, Jan	1642
Brill, Paul	1626
Brill, Matthew	1584
Breemberg, Bartholomew	1660
Borcht, P. Vander	fl. 1540
Bredael, P. Van	fl. 1655
Breughel, Peter	1570
Balten, Peter	1611
Bout, Francis	1700
Boudewyns	fl. 1690
Breydel, Charles Chev.	1744
Breydel, Francis	1750
Beerstraten	
Bummell, Van	
Bunnink, J. Van	1727
Balten, Gerard Van	
Carré, Henry	1721
Cossian, J. J. D.	1732
Coloni, Adam	1685
Dankers, Henry	fl. 1674
Dankers, John	fl. 1690
Dietrichey, W. E.	1774
Dalens, Dirk	1688
Edema	1700
Everdingen, A. Von	1675
Fouquieres, Jaques	1659

Fabricius, C.	1654
Ferg, Paul	1740
Gysen, Peter	fl. 1665
Grebber, Francis	
Galles, Peter	1697
Goos, J. Van	fl. 1653
Griffier, Jan	fl. 1620
Griffier, Robert	
Helmbreker, Theodore	1694
Housmans, of Malines	1727
Housmans, of Brussels	1696
Hagen, John Van	1655
Hamilton, George	1741
Hamilton, Charles	1786
Huysum, Justus Van	1716
Huysum, John	1749
Heusch, Jaques de	fl. 1701
Heil, Daniel Van	1664
Kalraat, Bernard Van	1721
Kobell, Ferdinand	1765
Knipbergen	
Kessels, F. Van	1696
Kamphuysen, Theodore	1656
Laura, Balthasar	1570
Lankrinck, Henry	1692
Moucheron, James	1744
Momper, Jud. de	1588
Michau, Theodore	1755
Mirou, Antony	1640
Megan, P.	



Meyeringh, Albert	1714
Neulandt, Wm.	1635
Nollet, Dominick	1706
Newland, Wm.	
Naiwincks, Henry	fl. 1626
Nikkelen, Jan Van	1649
Oostern, Jan Van	
Offermans, Jan	
Omeganck	
Ounue	
Oudendyk, Adrian	
Pinas, John	fl. 1597
Pinas, Jaques	fl. 1597
Post, Francis	1680
Plaas, David Vander	1704
Roghman, Roland	1597
Rycaert, Paul	
Rademaker, Abraham	1735
Rademaker, Gerard	1711
Rontbout, N.	fl. 1650
Savery, Roelandt	1639
Savery, Jan	
Spierings, Nicholas	1691
Swaneveldt, H.	1690
Stalbert, Adrian	1660
Skellinks, Daniel	1711
Sweickhardt	
Tilens, John	
Vinckenbooms, David	1578
Vande Velde, Esaias	1648

Vroom, Cornelius	1619
Van Uden, Lucas	fl. 1625
Van Uden, Jaques	fl. 1630
Vadder, Louis De	1623
Vanden Hecke, Nicholas	1631
Vander Poel, Albert	1647
Vander Neer, Adrian	1683
Vander Meer, Jan	fl. 1650
Vander Meulen, Const.	
Vries, Nicholas De	1702
Voet, Ferdinand	
Vander Leepe, Antony	1720
Vander Straeten	fl. 1680
Vander Kabel	1695
Verhoeck, Cornelius	1642
Wynants, John	1670
Wouters, Francis	1659
Wildens, Jan	1644
Wouters, Jan	1608
Wosterman, Jan	1620
Witte, Jaques De	1620
Werst, Jan	
Wilkinson, Matthew	1705
Waterloo, Anthony	
Weirotter	

Other eminent Painters of Landscape will be found in the Schools of *John Both*, *Cornelius Polemburg*, *Jaques Ruysdael*, *Hobbima*, and *John Van Goyen*.

## GERMAN PAINTERS OF THESE SUBJECTS.

Beisch, Joachim Tranz	1743
Bemmel, George	1723
Brand, John Christ.	fl. 1770
Decker, Carl	
Faistenberger, Anthony	1722
Ferg, Paul Francis	1740
Graaf, Hans	fl. 1690
Lauterer	1733
Roose, Hennick John	1685
Roose, Joseph	fl. 1754
Schutz, Christ. George	fl. 1745

ITALIAN LANDSCAPES, (*Classical Scenery*,)  
 WITH FIGURES,  
*Were painted by—*

Appelman, Barent	1686
Brill, Paul	1626
Bloemen, F. Van ( <i>Orizonti</i> )	1740
Glauber, John	1726
Glauber, John Gotlieb	1703
Genoels, Abraham	fl. 1665
Housmans, Cornelius	fl. 1670
Huysum, John Van	1749
Kierings, James	1646
Milé, Francisco ( <i>Francisque</i> )	1680
Milé, Joseph Francesco	fl. 1700
Molyn, Pietro, or Tempesta	1701
Rysbraecke, P.	fl. 1720

Fine specimens of this style will be found in the works of *Gaspar* and *Nicholas Poussin*, and others who studied at Rome; and in those of *Perrelle*, *Rousseau*, and other Artists of the *French School*.

MARINE SUBJECTS *were painted by—*

Artevelt, Andrew Van	fl. 1570
Beerstraten, J.	1681
Dubbells, John	fl. 1720
Eyck, Nicholas Van	fl. 1625
Eyck, Van Gaspar	fl. 1625
Parcelles, Jan	fl. 1597
Parcelles, Julius	fl. 1605
Pieters, Bonaventure	1652
Pieters, Jan	1625
Salm, Van	
Vlieger, Simon De	1640
Vanden, Bos	1666
Wieringen, Cornelius	fl. 1600
Zeeman, Regnier	fl. 1670
Grund, Norbert (a German)	1767

And other Artists of considerable merit, Scholars and Imitators of *Backhuysen* and *William Vande Velde* the younger.

## PORTRAITS

*Were painted by the following Masters :—*

Baan, Jan De	1700
Backer, Jaques De	1641
Backer, N.	fl. 1650
Baillie, David	fl. 1615
Berckmans, Henry	fl. 1655
Bean, William	1656
Bockhorst, Jan	1724
Champagne, P. De	1674
Champagne, J. B.	1688
Coques, Gonzales	1684
Dalen, F. Van	
Dankers, De Ry	1605
Does, Simon Vander	1653
Douven, J. Francis	1656
Denner, Balthasar	1747
Faes, Vander (Lely)	1680
Grebber, Francis	fl. 1600
Grebber, Peter	fl. 1630
Gaspar, J. B.	1691
Hals, Frank	1666
Hals, Dirck	1656
Heil, J. B. Van	1609
Hoogstead, Gerard	fl. 1625
Haring, Dan	1706
Herbert, Jacob	1628
Keyser, Theodore	1620
Koertenblock, Joanna	1745
Koets, Roelef	1723

Kneller, Sir Godfrey	1726
Kloosterman, N.	fl. 1680
Lely, Sir Peter	1680
Leyssens	fl. 1685
Lievens, Jan	1607
Mireveldt, M.	1641
Mireveldt, Peter	1632
Moreelse, Paul	1638
Meyssens, Jan	1612
Mytens, Daniel	1688
Miele, Matthew	1714
Medina, Sir John	1711
Nes, John Van	fl. 1635
Nes, Nicholas Cornelius	
Ovens, Frederick Adolphus	fl. 1651
Ochtersveldt, G.	1665
Pourbus, Frances the younger	1622
Paulutz, Zach.	1600
Pot, Henry	fl. 1600
Primo, Louis	1686
Pierson, Christopher	1714
Pieters, N.	fl. 1715
Quinckhardt	fl. 1750
Ravestein, John Van	fl. 1630
Ravestein, N.	1750
Roestraten	1698
Rombouts, Theodore	1637
Roer, J. Vander	fl. 1648
Smitz, Gaspar	1707
Schooten, Geo. Van	1587
Stenwyck, Henry	1637



Sprong, Gerard	fl. 1600
Subtermans, Justus	1600
Savoy, L.	1653
Stampart, Francis	1750
Someren, Bernard Van	fl. 1572
Someren, Paul Van	
Tyssens, Peter	1635
Theys, Gisborne	fl. 1625
Troost, Cornelius	fl. 1750
Troost, Sarah	fl. 1750
Vander Helst, B.	fl. 1613
Vinne, Vander	1702
Vander Steen, T.	fl. 1630
Victors, J.	fl. 1640
Vliet, Wm. Van	1642
Vliet, Henry Van	fl. 1635
Vander Neer, Eglon	fl. 1670
Verveer, Ary H.	fl. 1670
Vandergucht, M.	1725
Wissing, Wm.	1687
Wiedeman, F. W.	1668

Besides the above-mentioned, there are many able Portrait Painters in the Schools of *Vandyck*, *Rubens*, *Rembrandt*, *Gerard Dow*, and others.

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#### GERMAN PAINTERS OF PORTRAITS.

Denner, Balthazar	1749
(Braun, Adam, pupil of Denner)	
Edlinger	
Kupetzky, Johan	1740
Seybold, Christopher	1768
Speelbergen, Johan	1690

SUBJECTS OF STILL LIFE *were painted by—*

Aelst, Everard Van	1658
Aertsen, Peter	1572
Aertsen, Arnold	1572
Andriessens, Henry	1655
Alen, or Olen, Jan Van	1698
Beucklaer, Joachim	f. 1630
Brizé, Cornelius	f. 1635
Bosch, Balthazar Vander	1715
Becke, A Van	1700
Coosemans, A.	1630
Deheem, John David	1674
Deheem, Cornelius	f. 1650
Dight, T.	
Hamilton, P. Frederick	1740
Helmont, Mat. Van	f. 1670
Kick, Cornelius	f. 1660
Kalf, Wm.	1693
Mignon, Abraham	1679
Moutel, John	1719
Oosterwyk, Maria Van	1693
Pieters, Peter	1603
Pieters, Dirk	f. 1660
Pieters, Arnold	f. 1680
Peuteman, Peter	1692
Roepel, Koenraet	1748
Rinz, P. De	
Seghers, Daniel	1660
Stenwyck, Henry	1637
Streek, Jurian Van	f. 1650
Son, George Van	f. 1650
Son, John	f. 1685
Tyssens	1660
Van Thielen and daughters	f. 1700

## GERMAN SCHOOL.

A knowledge of the works of the Painters of this School is not very material to the English Collector, as they are seldom seen in this country, and the names of the principal Artists, whose style or merit entitle them to notice here, will be found arranged in the Dutch and Flemish School,—such are the *Ostades*, *Elsheimer*, *Netscher*, *Sir Peter Lely*, *Kneller*, the family of *Roos Ferg*, and others. The very elaborate specimens of the earliest Masters from the invention of Painting in oil to the middle of the 15th century, including the laborious productions of *Albert Durer* and his School and many others, are now only subjects of curiosity. The learned works of *Hans Holbein*, the highly laboured historical Pictures of *Hans Hemmelinck*, *Lucas Van Leyden*, the *Cranacks*, and other Artists, are much esteemed in their own country, but seldom admitted into select Collections here. I have thought it necessary to add the names of the principal German Painters, to those of the Flemish and Dutch Masters, in the *Lists* under the head of the subjects in which they excelled.

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*De Piles' Scale of Merit of the German Painters.*

	Composition.	Design.	Colouring.	Expression.
Albert Durer.....	8	10	10	8
Hans Holbein .....	9	10	16	13
Lucas Van Leyden .....	8	6	6	

## FRENCH SCHOOL.

“ The School of France,” says *Mr. Buchanan*, “ acquired an importance through the admirable works of *Nicolo Poussin*, of *Claude le Lorraine*, of *Le Sueur*, and *Le Brun*, which it would not otherwise have possessed.”

“ These most excellent Painters have given to this School a consequence which entitles it to rank with those of the most classic reputation.”

*Horace Walpole* gives to the French School more praise than could have been expected from the usual severity of his criticism, and classes the works of some of the French Painters with those of Italy.

Pictures by the best French Artists are frequently seen in England, where they are admired by many, although their colouring in general is languid and feeble, their drawing not always correct, and their expression and attitudes theatrical, and often preposterous.

*Nicolo Poussin*, however, seems to have sacrificed every other part of his Art to correct drawing and imitation of the antique. His compositions have all the simple grandeur of antiquity, but his colouring, more especially that of his later Pictures, cannot be admired. I shall give an alphabetical list of the principal French Painters, in which will be found many of considerable eminence in their Art, and whose works bear a high character. Several of their Historical Painters painted Portraits, as well as those who confined their talents to that line, of whom a short list is given.

# PRINCIPAL PAINTERS OF HISTORICAL SUBJECTS IN THE FRENCH SCHOOL.

Audran, Claude	died 1684
Audran, Claude, the younger	1734
Breuil, Toussaints Des	1604
Blanchard, Jaques	1638
Bourdon, Sebastian	1671
Blanchet, Thomas	1689
Brun, Charles Le	1690
Boullogne, Louis De	1674
Boullogne, Bon De	1717
Boullogne, Louis	1733
Boucher, Francis	1770
Bandin, P. A.	1770
Cousin, Jean	1588
Cotelle, Jean	1676
Courtois, Jaques (Bourgonone)	1678
Courtois, Guillaume	1679
Corneille, Michael	1664
Corneille, Michael (fils)	1708
Corneille, J. Baptiste	1695
Colombel, Nicholas	1717
Cheron, Eliz. Sophie	1711
Cheron, Louis	1723
Coypel, Noel	1707
Coypel, Antoine	1722
Coypel, Noel N.	1755
Coypel, Charles Antoine	1752
Dorigny, Nicholas	1665
Dorigny, Louis	1740

Errard, Charles	1689
Freminet, Martin	1619
Fosse, Charles De La	1716
Fage, Raymond De La	1684
Gillet, Claude	1722
Hire, Laurent De La	1656
Hallé, Dominique	1674
Hallé, Claude	1726
Hallé, Noel	fl. 1750
Jouvenet, Jean	1717
Jaurat, Etienne	1743
Loir, Nicholas	1679
Lancret, Nicholas	1690
Lagrenée, Louis	1787
Mignard, Nicholas	1668
Mignard, Pierre	1695
Moine, F. Le	1737
Ninet, De Estain	1636
Natier, J. B.	1766
Natoire, Charles	1775
Perrier, Francois	1650
Poussin, Nicholas	1665
Parroul, Jos.	1704
Pater, John Baptiste	1736
Prince, J. B. Le	1780
Raoux, Jean	1734
Restout, Jean	1768
Stella, Jaques	1647
Stella, Antoine	1682
Sueur, Eustache Le	1655
Sève, Gilbert De	1698



Subleyras, P.	1749
Testelin, Louis	1655
Troy, J. F. De	1752
Tremolliere, P. C.	1739
Vouet, Simon	1641
Vignon, Claude	1670
Valentin	1632
Villequin, E.	fl. 1656
Verdier, Francis	1730
Vleughels	1738
Vanloo, Carl And.	1765
Watteau, Antoine	1721
Wille, P. A.	fl. 1775

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### CELEBRATED LANDSCAPE PAINTERS OF THE FRENCH SCHOOL.

Claude, Geleè de Lorraine	1682
Mauperché	fl. 1655
Patel, Ben.	1703
Forest, Jean	1712
Vernet, Jos.	1753
Mettai, Pierre	1760
La Croix	

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### PAINTERS OF FETES CHAMPETRES AND DOMESTIC SUBJECTS.

Watteau, Antoine	1721
Lancret, Nicholas	1745
Pater, J. B.	1796
Greuze, J. B.	1755
Fragonard, Henry	1765
Wille, P. A.	fl. 1775

# PORTRAIT PAINTERS IN THE FRENCH SCHOOL.

Lefebre, Claude	1675
De Piles, Roger	1709
Largilliere, N. De	1744
Vivien, Joseph	1735
Rigaud, Hyacinth	1743
Ranc, Jean	1735
Tounier, Robert	1752
Pesne, Jean	1752
Pesne, Antoine	1757
Vanloo, J. B.	1745
Vanloo, L. Michael	1771
Tocqué, J. L.	1772
Quintin de la Tour	1766
Paon, Louis Le	fl. 1781

Most of the Painters of *History* before named painted *Portraits*.

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## FRUIT.

Monoyer, J. Baptiste	1699
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## ANIMALS.

Desportes, Francis	1743
Oudry, J. B.	1755

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## *De Piles' Scale of Merit of the French Painters.*

	Composition.	Design.	Colouring.	Expression.
Bourdon, Seb.....	10	8	8	4
Le Brun.....	10	16	8	16
Poussin, Nicolo .....	15	17	6	15
Le Sueur .....	15	15	4	15

## ITALIAN SCHOOLS.

As we have now the advantage of the inestimable work of *Lanzi*, (translated by Mr. Thomas Roscoe), I have only to refer those who wish for the best information on the subject of the Italian Painters, to that book, as affording most valuable, extensive, historical, and critical observation on the Arts of Italy, in all their various Schools and epochs.

I shall endeavour to give to the Amateur, *Tables* of the great Masters of each principal Italian School, their Scholars and Imitators, which I think may tend to assist his researches after truth, and as I have before stated, enable him to detect fraud and falsehood—to reject the specious but delusive offerings made to him of imitations of the works of great Masters, and to enable him also to afford to those productions, which although not from the pencil of a first-rate Artist, may have a claim to his attention, and do credit to his taste and judgment, if he can become the possessor of them at a price proportionate to their value, and under a proper knowledge of the rank they hold in the scale of Art.

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## THE FLORENTINE SCHOOL.

Florence has the glory of having witnessed and fostered the regeneration of the Arts. Her churches and palaces contain well-preserved specimens from the time of *Cimabue* to that of a more advanced period of Art; but although such early specimens are objects of

great curiosity as illustrative of the progress of Art, yet it is not necessary for the Collector of the present day to investigate minutely, or to possess much information respecting the Florentine School, previous to the time of *Lionardo da Vinci* and *Michael Angiolo*.

The peculiar characteristics of this School are—*severity of design, vigour of conception, and grandeur of form*, but which seems a nature of imagination, not of truth, and by some not inaptly called “elegant contortions.” *Michael Angiolo* gave this character to the Florentine School; his rapid transition from the dryness and insipidity of *Ghirlandaio* to the splendid greatness of the Sistine Chapel, is little short of miraculous. Painting in fresco was better suited to his genius than in oil, and there are left very few, if any, Pictures painted by him in that material.

*Lionardo da Vinci*, who, to a cultivated taste and expanded intellect, added an extraordinary share of patience and laborious perseverance, was one of the brightest ornaments of the Florentine School. He was by birth a Milanese, and will be also noticed among the painters of Milan. His manner had a certain dryness, and his colouring inclined to brownish red. Of the theory and practice of *chiaro scuro*, he had much knowledge; his finishing was admirably dexterous, and although his characters were short of the splendour of *Michael Angiolo*, yet many of them were grand and vigorous, as in the celebrated last Supper at Milan, or pleasing and lovely as in his Virgins, his Giocondo or Mona Lisa.

*Andrea del Sarto* added also to the glory of the Florentine School, uniting in some measure the magnificence of *M. Angiolo* with the suavity of *Lionardo*. *Pontormo*, *Il Rosso*, *F. Bartolomeo di San Marco*, *Pierino del Vaga*, and *Daniello da Volterra*, supported the fame of this great School, but it afterwards fell from its "high estate" by the degenerate taste of *Vasari*, *Bronzino*, *Salviati*, and *Vanni*, into what might have been called a caricature of the style of *Michael Angiolo*.

*Pietro Berretini da Cortona* was however a bright exception to this cloud of censure ; his works were every where admired, and his fame almost revived the drooping honour of the School of Florence ; but the taste of his successors dwindled into the high finishings of *Carlo Dolci* and *Benedotto Lutti*, and these were succeeded by *Zuccarelli* and *Cipriani*, who bring us almost to the present time.

It being of the greatest consequence to the young Collector to be able to distinguish with facility and correctness the productions of the different Italian Schools, I have extracted such observations as may best instruct and direct him so to do, from various writers on Italian Art.

"The character of the Florentine School is austerity of design and grandeur of form. The great defect of this School is uniformity."

HUBER.

"The general character of this School, derived from the talents of *Michael Angiolo*, are fierceness, motion, a certain austerity of expression, of strength, which perhaps precludes that of grace, and a character of design,

which is of gigantic grandeur. It may be reproached with extravagance, but it cannot be denied that this extravagance has an ideal majesty which elevates human nature above the feeble nature of man. The Tuscan Artists, satisfied with imposing admiration, seemed to have disdained all endeavour to please."

M. LEVESQUE.

"The Masters of this School are most distinguished by an elevated style, a bold pencil, and a correct design. They owe their advancement to the zeal of the Medici, who encouraged them and placed under their eyes the riches of antiquity, so that they became the rivals of the Roman Painters, who had those treasures in their own territory. But they, like them, have neglected colouring, and have thus robbed their works of an attraction which we find in the productions of other Schools, nevertheless the precepts and examples of *Michael Angiolo*, their founder, have secured our admiration."

HORACE WALPOLE.

The principal Florentine Painters are thus arranged by *De Piles* :—

	Composition.	Design.	Colouring.	Expression.
Michael Angiolo .....	8	17	4	8
And. Del Sarto. ....	12	16	9	8
Da Vinci, Lionardo .....	15	16	4	4
Da Cortona, Pietro .....	16	14	12	6
Del Piombo, Sebastian .....	4	12	16	7

By the above Scale, it will be seen that Composition and Design are the chief excellencies of the School. *Sebastian Del Piombo* (who was a Venetian) was the best colourist.



## TABLES.

As the Pictures by the Italian Masters so seldom bear either signature or date, it has not been thought necessary to state the year in which every Artist flourished or died. The period at which the School flourished will be ascertained by the time in which the principal Artists lived :—

## LIONARDO DA VINCI,

Born 1452. Died 1510. His Scholars were—

Bugiardino, Guiliano

Poggino, Zanoli Di

Credi, Lorenzo Di

Sogliani, Geo. Ant.

And others who are mentioned in the *Milanese* School.

MICHAEL ANGIOLO, BONARRUOTI (OR  
BUONARROTI),

Was born 1474, and died 1563. His Scholars and Imitators were—

Albertinelli, Mariotto

Cossimo, Pier Di

Alesseo, Mat. Perez D'

Filipo, Il

Barbiere, Dom. Del

Frate, Cecchino

Bastiano, Di San Gallo

Francobigia, Il

Barille, Giov.

Granacci, Fran.

Bercerra, Gaspar

Ghirlandaio, Ridolfo

Berruguese, Alonzo

Jacone

Condivi, Ascanio

Meni, Antonio

Castelli, Il

Nelli, Suor Plautilla, (a  
Nun)

Cianfanini, Benedetto

Carracci, Jacop. (Pontormo)

Pistoya, F. Paolo Di

Puliga, Dom.	Sarto, Andrea Del (Van-
Penni, Luca	nucchi)
Porta, Della di San Marco,	Sandio, Jacopo Di
(“ Il Fra Bartolomeo”)	Visino, Il.
Pino, Marco De	Vaga, Pierino Del
Riccarelli, Dan. da Volterra	Urbano, Pietro
Rustici, Gabrielle	Vasari, Georgio
Rosso, Il	Vasari, Lazari

Of these, *Fra Bartolomeo di San Marco*, *Andrea del Sarto*, *Ridolfo Ghirlandaio*, *Salviati*, the *Vasari*, and several others, had numerous disciples.

*Fra Sebastiano Del Piombo*, *Marcello Venusti*, *Batista Franco*, *Guilio Clovio*, *Il Puntormo*, *Francesco Salviati*, *Il Buggiardino*, and *Il Sabatierri*, painted in oil after the designs of *Michael Angiolo*.

*Ludovico da Cigoli*, born 1559, died 1613, was at the head of a considerable School. He is called the Florentine *Corregio*.

### ANDREA VANUCCHI (DEL SARTO),

Born 1488. Died 1530. His Scholars, Assistants, and Followers, were—

Bigi, F. M. Anton,	Rosso, Il
Carucci, J. (Il Pontonno)	Sandro, Pier. Fra.
Conti, Dominico	Squazella, Nannocio
Jacone	Squazella, Andrea
Puligo, Dom.	

## BERRETINI, CAV. PIETRO (DA CORTONA),

Born 1596. Died 1669. Is also classed in the Roman School. His Scholars were—

Baldini, P. B.	Lucatelli, or (Locatelli)
Bonefazio, Franc.	Pietro
Borghese, Gio. Ventura	Mehus, Livio
Castelliana, Salv. d'Arrezzo	Paladino, Adrian
Cesi, Carlo	Polembo, Barto.
Dandini, Pietro	Rossi, Lorenzo
Dandini, Cesare	Ricciolini, Mich. Angil.
Dandini, Vincenzio	(di Todi)
Gismondi, or Perug. Paolo	Ricciolini, Nicolo
Lenardi, Geo. Batista	

The *Dandini* had numerous scholars, who all painted in the style of *Pietro da Cortona*. *Lazararo Baldi*, and *Pistoya*, also imitated *Pietro da Cortona*, and had several Pupils.

## CARLO DOLCI,

Born 1616. Died 1686. His Scholars were—

Dolci, Agnese, his daughter	Manimi, Bartolomeo
Lomi, Alessandro	Marinari, Onorio

# LISTS OF THE FLORENTINE PAINTERS OF VARIOUS SUBJECTS.

## FLOWERS.

Bimbi, Bartolomeo	Lopez, or Gasp. di Fiori
Fortini, Benedetto	Scacciati, Andrea
Gori, Angiolo	

## LANDSCAPE.

Angeli, Filippo D'	Martelli, Lorenzo
Anesi, Paolo	Nelli, Pietro
Baldini, Taddeo	Poli
Boschi, Benedetto	Rossi, Giovanni
Falgani, Guaspare	Tempesta, Anto.
Guisto, Antonio	Zuccherelli, Francesco

## BATTLES.

Bourgonone, Jacopo	Rinaldi, Santi
Reschi, Pandolpo	

## INTERIORS AND PERSPECTIVES.

Botti, Rinaldo	Moro, Lorenzo Del
Chiavistelli, Jacopo, and his School	Marini, Guiseppe
Fortini, Benedetto	Ruggieri, Antonio
Gori, Angiolo	Tonelli, Guiseppe

## PORTRAITS.

Casini, Dom.	Fratellini, Giovani
Casini, Velore	Piattoli, Gaetano
Ceriri, Il	Rivieri Francesco
Furini, Filippo	

The principal Historical Painters of Italy occasionally painted Portraits.

## ROMAN SCHOOL.

Although this great School of Art lays claim to the labours of many able Artists in early periods, yet it appears to assume a distinct character in the time and with the labours of *Pietro Perugino*. His works are to be admired mostly for their careful finish, and are certainly not free from the dry and hard taste of their predecessors. They are, however, entitled to distinction as the productions of him who had the honour of teaching the divine *Raffaello*, and they may help to show the gigantic stride which the genius of the latter made from the stiff deformity of his instructor, of his predecessors, and of his contemporaries, into the regions of grace and beauty.

The peculiar characteristics of the Roman School, founded on the talents and practice of *Raffaello*, were *an elevation of thought, strong and dignified expression, correct design, and picturesque sublimity*. Its defect, the neglect of colouring, at least until the latter part of the too short life of *Raffaello*, whose mind, enlightened by the examination and study of the works of other Artists, united with the efforts of his transcendent genius, an experience which showed him the value of colour, and enabled him to arrive at the great excellence seen in his later productions.

Many able Artists, as will be seen in the annexed *Tables*, followed in the steps of, but never arrived at the excellence of *Raffaello*; their labours, however, serve to perpetuate the character of the Roman School, which seems to have been ably supported until the time

of *Carlo Muratti*, who is not improperly called by some “the last of the Romans.” Many Painters from different parts of Italy, and who studied at Rome, and painted there, are classed by some writers in the Roman School; these classifications and divisions are perplexing to the Amateur, and by showing too much, effect too little, rendering what might otherwise form a pleasureable study, difficult and irksome; and the beginner retires hopeless from the pursuit, rather than tread the labyrinth that lies before him. The stores of *Lanzi*, of *Vasari*, and of other writers on Italian Art, are open to him who needs more ample information on the subject of the works of the principal Painters of Italy.

*Pietro Da Cortona* holds a distinguished rank in the Roman as well as in the Florentine School.

*G. Cesari* (Cavaliero d’Arpino) was also at the head of a numerous School at Rome, as was *Felice Damiani*.

*Frederigo Barrocio* also united the manner of *Raffaello* with that of *Corregio*, and was a favourite Painter of his time.

The following extracts describe the peculiarities of the Roman School:—

“The Masters of this School are distinguished by many essential parts of their Art—elevation of thought, and character of expression—these find their model in *Raffaello*; they are reproached with a neglect of colouring, but this does not apply to all their works.”

HUBER.

“The Roman School, so little commendable for colour and for those parts of Art that depend thereon,



distinguishes itself by grand ideas, by a noble and correct design, which every where shows the study of the Antique, by the great beauty of its forms, by elegant composition, by expression more of idea than nature, which is often sacrificed to the preservation of beauty."

DE BURTIN.

"The Roman School was particularly admired for Drawing, Taste, and great Ideas: all flowing from those models of improved nature which they had before their eyes in the Antique Statues and Bas Reliefs;—their faults were, minute and perplexed draperies, and a hardness of colouring; faults arising from the same source as their perfections—they copied exactly the evil draperies of the Ancient Statues."

HORACE WALPOLE.

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*The Scale of the Roman Painters, from De Piles.*

	Composition.	Design.	Colouring.	Expression.
Raffaello, Sanzio.....	13	15	8	8
Barroico .....	14	15	6	10

## TABLES.

## RAFFAELLO SANZIO, D'URBINO,

Was born 1453. Died 1520. His Scholars and Imitators were—

Bacerra, Il	Pupino, Piagio
Bagnacavallo, Bartolo.	Penni, Giànfrancesco,
Cole, Raffaello Del	(il Fattore)
Catelani, Bernardo	Polidoro, Da Carravagio
Campana, Pier	Raimondi, M. Antonio
Coxis, Michael	Romano, Guilio (Pipi)
Garofolo, Benev. (Tisi.)	Salerno, Andrea Del
Guadenzio, De Ferrara	Schizzone
Gorolamo, Da Sermonita	Sacco, Suppino
Geminiagno, Vinc. di San	Scipione, De Gaeta
Jacomone, Da Firenze	Vaga, Pierino Del
Maturino, Da Firenze	Vite, Timoteo Della
Mosca, Il	Udine, Giovanni Da
Munari, Pellegrino da Mod.	Urbino, Crocchea D'
Pistoya, Pietra Da	Zuccherò, Frederigo
Pagana, Vincenza	Zuccherò, Taddeo

Many of these were Painters of great celebrity, and had numerous Scholars.

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For PIETRO DA CORTONA, his Imitators and Scholars, see the "*Florentine School*."

BARROCIO, FEDERIGO, (*of Urbino,*)

Was born 1528. Died 1632. His Scholars and Imitators were—

Barocio, Francesco	Pellegrino, Felice
Bandelli, Francesco	Pellegrino, Vincenzo
Bellini, Filippo	Vittali, Alessandre
Begni, Giulio Cesare	Vannius, Da Sienna
Bertazzi, Porrino	Viviano, Ludovico
Lelio, Andrea	Il Sordo, D'Urbino

MARATTA, CARLO, CAV.

Born 1625. Died 1713. Had numerous Scholars and Imitators ; amongst them were—

Albertini, Paolo	Oddi, Guiseppe of Pisaro
Berretoni, Nicolo	Petri, Pietro Di
Bartoli, Pietro San	Procacini, Andrea
Chiari, Guiseppe	Pozzi, Stefano
Chiari, Tommaso	Pozzi, Guiseppe
Maratta, M. (his daughter)	Rosa, Sigismonda
Melehiori, Geo. Paolo	Troppa, Cav. Girolamo
Odani, Girolamo	Trasi, Ludovico

LIST OF PAINTERS OF THE ROMAN SCHOOL,  
AND FOREIGNERS STUDYING AT ROME.

PORTRAIT.

Battoni, Pompeo,(of Lucca)	Galanino, Baldassare
Grammatica, Antiveduta	Lione, Ottavio(of Padna)

## LANDSCAPE.

Angeolo	Montanini, Pietro (of
Armana, Vincenzo	Perugia)
Elsheimer, Adam	Marchis, Alessio de (of
Ercolanetti, Ercoluno	Naples)
Ferracuti, Geo. D.	Orizonti, F. (V. Bloemen)
Ghisoffi, Giovanni	Onofrio, Crecenza
Gelèe, Claudio (de Lorraine)	Poussin, Gasp. (Dughet)
Grimaldi, Francesco	Rosa, Salvator
Il Guaiolo	Torregiano, Bartolomeo
Ignacio, Francesco	Viola, Geo. Bat.
Lint, Van H. (Studio)	Wanderwect

## MARINE SUBJECTS.

Fergioni, Bernardino	Vroom, Enrico
Manglard, Adriano	Vernet, Guiseppe
Montana, Il	Tempesta, Il Pietro de
Primi, Geo. Bat.	(Mulier)
Tasi, Agastino	

## BATTLES.

Baur, Guilielmus	Bloemen, V. (Standardo)
Bruni, Il	Graziano, Il
Cerquozzi, M. Angiolo	Gianeigero, Il
Cortese, Jacp. (Bourgonone)	Leandro, M. (or Reader)

BURLESQUES, BAMBOCCIADES, &c.

Amoroso, Antonio	Monaldi
Cerquozzi, M. Angioli	Miel, Giovanni
Helmbreker, Theo.	Laer, P. V. (Bambocio.)

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ANIMALS, CATTLE, &c.

Rosa, M. Gio	Resami, Arcangelo;
Rosa, Di Tivoli	And many others

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PERSPECTIVES.

Codagoro, <i>Viviano</i> , called	Pozzo, Andrea
Il Viviano	Panini, Paolo
Carlieri, Alberti	Verzelli, Tiburgio
Colli, Antonio	Van Vittelli, Gaspare
Garoli, P. T.	Van Vittelli, Linzi
Niceron, G. Franc.	Zaccolini, P. Matteo

## THE VENETIAN SCHOOL.

This School, including the territories of the Venetian States—Bergamo, Brescia, Vicenza, Verona, Padua, and other places where the Arts met with early cultivation and attention, is very extensive and important.

In the thirteenth century Venice was enriched with the labours of the Greek Artists and the spoils of Constantinople. *Giotto* corrected and improved upon the bad taste of his predecessors, and left a brilliant example to those who followed him, and his improved state of Art was handed down by able Artists to the time of *the Bellini*, whose School gave birth to the genius, and fostered the talents of *Georgione*, of *Sebastian del Piombo*, and of others who laid the noble foundation of that brilliant structure which was afterwards raised and supported by *Titian*, the *Cagliari*, *Pordenone*, *Paris Bordone*, *Bonifacio*, the *Palmas*, *Tintoretto*, the *Bassans*, and others whose works have been the admiration of every succeeding age, and who brought the science of colouring to unrivalled perfection. *Sir Joshua Reynolds*, however, characterizes this School as “ornamental,” compared with the higher qualities of the Florentine and Roman Schools.

The Venetian Artists were frequently incorrect in their Drawing, and generally failed in their attempts at expression. Their Compositions are often ungraceful and faulty, and almost every one of these great Painters may be accused of having, with a wretched taste, painted Portraits and Resemblances of the Doges, Senators and Popes, their contemporaries, in the character



and costume of gods and heroes of antiquity, and of the divine personages of the Christian Revelation.

Little can be known of the powers of the Venetian School from the specimens that are seen in this country. To contemplate the Venetian School in its proper sphere of Art, the Connoisseur should visit Venice, where the full majesty of its power is amply displayed.

We see here merely the easel Pictures of those Artists whose talents were devoted to the embellishment of the churches and palaces of their native city. That it can hardly be expected that they would afford much time or care to objects of minor consequence. *Titian*, however, who lived to the great age of 99, was fully employed by monarchs and nobles to decorate their palaces and chapels, and many of those productions as well as others by that Master, *Paolo Veronese*, and *Tintoretto*, have become some of the brightest ornaments of this country.

*Lanzi* seems to have taken great pains to distinguish the manner and taste, as well as the Scholars of *Georgione* from those of *Titian*. The following *Tables* will show the distinction, as well as the principal Scholars and Imitators of both those great Masters, of *Paolo Veronese*, and others, who hold the distinguished rank of teachers in the Venetian School.

*Extracts on the peculiar character of the Venetian School.*

“The Venetians have carried to its perfection all that human conception can obtain of colouring and *chiaro scuro* ; little jealous of any other perfection, they have

neglected the correctness of drawing, the study of costume, and of character.” GAULT DE ST. GERMAIN.

“ The Venetian School is celebrated for the beauty of its colouring. The great Masters which are its boast are truly the Painters of Italy, little trammelled by correctness of design, but full of enthusiasm in their compositions, and more learned in all that concerns light and shadow, more bold in their oppositions, they have employed without fear the brightest colours of nature and the finest tones, that is to say, most seducing charms that painting can offer.” HUBER.

“ About the same period as that of *Michael Angiolo* and *Raffaello*, the School of Venice shone with uncommon splendour. *Titian*, *Georgione*, *Tintoret*, and *Veronese*, appeared on the theatre of Art, and the reign of colour dazzled the world. The sixteenth century saw this School flourish in all its vigour ; it witnessed its progress to perfection, and saw its decline ; its genius was too brilliant to be of long continuance, and at an early period of the succeeding age, the star of Venice set, to rise no more.” BUCHANAN.

“ The Venetian Painters have shown themselves superior in colouring, and in their knowledge of the *chiaro scuro*, they have succeeded in a manner full as seducing, but far more noble than that of the Flemings. Their compositions are ingenious, their touch spirited and agreeable—they have sometimes neglected correctness of design—expression. This part of the Art, which speaks to the soul, does not always characterize their works.” HORACE WALPOLE,

Degrees of comparison of the Venetian Painters, according to the scale of *De Piles* :—

	Composition.	Design.	Colouring.	Expression.
Belino, John De .....	4	6	14	0
Bassano, Giacomo .....	6	8	17	0
Georgione .....	8	9	18	4
Palma, Elder .....	5	16	16	0
Palma, younger .....	12	9	14	6
Piombo, Seb. Del .....	8	13	16	7
Pordenone .....	8	14	17	5
Tintoretto .....	15	14	16	4
Titian.....	12	15	18	6
Veronese, Paolo .....	15	10	16	5

## TABLES.

## GIORGIO BARBATELLI (OR GIORGIONE,)

Died 1511. His Scholars were—

Luzzi, Lorenzo	Piombo, Sebastian Del
Morta, Da Feltro	Udine, Giovanni Di
Moro, Il	

His Imitators—

Averera, Gio. Bata.	Pordenone, Il, (Antonio
Bordone, Paris	Licini)
Cariani, Giovanni	Trevigi, Girolamo Di
Collioni, Girolamo	Terzi, Francesco
Lotto, Lorenzo	Zanetti, Filipo
Marconi, Rocco	Zanchi, Francesco
Palma, Jacopo	

Pordenone (*Antonio Licinio*) was at the head of a very considerable School of Art at Friuli.

## TIZIANO VECELLIO (DA CADORE),

Born 1477. Died 1576. His Scholars were—

Greche, Dominico Del	Tizianello, Cesari
Lorenzino	Tizianello, Tomaso
Murano, Natali Da	Vencziano, Polidoro
Silvio, Giorgio	Vecelli, Francesco
Stefano, Nicolo	Vecelli, Orazio
Tizianello	Vecelli, Mario
Tizianello, Fabrizio	Zago, Santo

The Followers and Imitators of *Titian's* style were—

Aragonese, Sebastian	Mazzi, Dom. De Padua
Argere, Gualteri	Maganza, Giambattista
Argere, Stefani	Mio, Giov. Di
Bonefazio, De Verona	Orazio, Del Castel Fran.
Campagnuola, Dominico	Ponchino
Cesare, Di Conegliano	Pino, Paulo
Dominica, Francesco	Schiavone, Andr.
Fumicielli, Lodovico	Scholari, Guiseppe, and
Frangipane, Nicolo	several others.

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### TINTORETTO, JACOPO ROBUSTI,

Born 1512. Died 1590. His Scholars and Imitators were—

Bertoli	Floriano, Flaminio
Colonna, Melchior	Ninfe, Cesare Delle
Franceschi, Paolo	Tintoretto, Dom.
Fialetti, Odoardi	Tintoretto, Maria

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### JACOPO BASSANO (DA PONTE),

Born 1510. Died 1592. His Scholars were—

Appolonio, Jacopo	Ponte, Leandro Da
Guadagnini, Jacopo	Ponte, Geo. Battista Da
Lazzari, Geo. Ant.	Ponte, Girolamo Da
Martinelli, Giulio	Scarciaro, Antonio
Martinelli, Luca	Zumpezzo, Gio. Bat.
Ponte, Francesco Da	

PAOLO CALIARI (VERONESE),

Born 1530. Died 1588. His Scholars and Imitators were principally—

L'Aliprando  
Caliari, Benedetto  
Caliari, Carlo  
Caliari, Gabrielli  
Castaluogli, Cesare  
Castaluogli, Bartolomeo  
Camasei, Anselmo  
Conegliano, Cero Di  
Friso, Luigi Del

Michele, Parascio  
Montemezzano, Franc.  
Naudi, Angelo  
Tognone, Anto.  
Veroni, Maffei  
Zellotti, Batista  
And others of a more  
recent date.

LIST OF VENETIAN PAINTERS.

OF LANDSCAPE.

Civitta, or Henry De Bles  
Cusin, (*imitator of Titian*)  
Calonnata, Barto.  
Cimaroli, Il  
Carlivaris, Luca  
Filger, (*a German*)  
Giron, (*a Frenchman*)  
Lombardo, Biagio  
Maffei, Jacopo  
Marini, Antonio

Ricci, Marco  
Romelli, D. G.  
Pecchio  
Pozzi, Ludo. Serrato  
Verneho, Girol  
Verdizzotti, Gio. Mar.  
Valeriani, Dom.  
Valeriani, Guiseppe  
Zais, Guiseppe



## PERSPECTIVES, ARCHITECTURE, &amp;c.

L'Aveani, of Vicenza	Mareischi, Ja.
Alabardi, Dom.	Vincentini, Anto.
Bruni, Dom.	Gesu, Barto.
Boschensis, Evaristo	Lambardo, Giul Ces
Canal, Ant. (Cannaletto)	Moretto, Faustino
Belletto, Bernardo	Pedrali, Giacomo
Colombini, Giovan.	Sandrino, Tommaso
Guardi, Frans. Di	Viviani, Ottavio

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 PORTRAITS

Were painted by all the Artists of note of the Venetian School.

There were also several able Painters of MARINE VIEWS, FLOWERS, and other Subjects in Venice and the Venetian States. See *Vasan Lanzi*, &c.

## THE SCHOOL OF PARMA,

*Or as it is generally called "the Lombard School."*

Of this celebrated School, it is enough to say, that it is indebted for its high rank to the splendid talents of *Corregio*, who in a small city in Italy, where his endeavours were not fostered by that encouragement which at that brilliant period of Art rewarded the efforts of talent in all the larger cities, united in his works every charm of Painting—a rich and flowing contour, a noble expression, a graceful pencil, a powerful colouring, and a perfect knowledge of the *chiaro scuro*. All these excellencies are acknowledged not only in his larger works at Parma and in the neighbourhood of his birth-place, but in the brilliant and fascinating Pictures from his Easel, which constitute the greatest treasures of the Galleries of those Princes and Nobles who are fortunate enough to possess them. Their rarity even on the Continent of Europe, as well as their excellence, renders them objects of research and delight to the Amateur; and although you seldom see a Catalogue of a public or private Collection in this country, or even an auction, of any consequence, but what is graced with the name of *Corregio*, yet happy, very happy, is he who can assure himself and the world that he possesses one.

*Il Parmegiano*, or *Parmegianino*, was one of the greatest geniuses that the Art has produced. He painted in the manner of *Corregio*, but he carried his idea of grace to an excess almost bordering on affecta-

tion. His works are classed in the highest rank of Italian Art, and he was at the head of a numerous School of able Artists, whose Pictures, partaking of the peculiarities of their great original, are often sold for those of *Parmegiano*.

The excellencies of Art before attributed to *Corregio*, characterize the whole of the productions of this celebrated School, and render any further opinions unnecessary : for as an able writer on the Arts observes—“this School has higher claims to reputation than any that could be founded on the mere pedigrees of idle and useless names.”

Several of the most able Artists of the city of Modena, mentioned hereafter in the Modenese School, supported the character and imitated the taste of the Painters of Parma. The works of *Bartolomeo Schedone* are often attributed to *Corregio*, and those of *Pellegrino da Modena* resemble those of the Artists of the Lombard, as well as those of the Roman School.

The Bolognese School appears to be founded on the great admiration bestowed by the family of *Carracci* in the productions of the Lombard School, and forms a proper sequel to it.

## TABLES.

ANTONIO ALLEGRI, (*called* CORREGIO,)

Was born 1494. Died 1534. His Scholars were—

Allegri, Pomponio, <i>his son</i>	Giarolo, of Reggio
Anselmi, M. A.	Daniello, Di Por
Bruno, Antonio	Parmegiano, Il
Bernieri, Antonio	Rondani, Fran. Maria
Cappelli, Fran. of Passuoli	Torelli, Maestro
Gandini, Georgio	

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FRANCESCO MAZZUOLI, CALLED IL PARME-  
GIANO, OR PARMEGIANINO,

Was born 1503. Died 1540. His Scholars were—

Amidano, Pomponio	Mazzuoli, Alessandro,
Bertoli, Jacopo	his Son
Mazzuoli, Girolamo, his Cousin	Schedone, Bartolomeo

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*Lanfranco* and his Scholars are often classed in this School, as are many others, who are also considered as belonging to the Bolognese School.

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*Scale of Merit, according to De Piles.*

	Composition.	Design.	Colouring.	Expression.
Corregio .....	13	13	15	12
Parmegiano .....	10	15	6	6

## THE BOLOGNESE SCHOOL.

With those who have only a superficial knowledge of Italian Art, the *Bolognese School* is understood to mean the School of the *Carracci*; but the work of the learned and able *Lanzi*, must show to those to whom the subject is worthy of investigation, that from the time of *Correggio* to that of *Ludovico Carracci*, there were many very able Artists. Amongst whom was the justly celebrated *Pellegrino Tibaldi*, “the reformed Michael Angiolo” of his time, *Bagnacavallo*, *Primaticcio*, *Ercole Procacini*, *Passerotti*, *Denis Calvart*, *Cesi*, *Cesare Aretusa*, and others who flourished until the middle of the 16th century, when the various branches of the *Carracci* family, on this solid foundation, gave to the world perhaps the most faultless and scientific works of Art that had been contemplated by the eye of taste and judgment.

From having studied the works of the great Masters, at that period shining in all their lustre in the various parts of Italy, the *Carracci* were enabled to unite in their style the greatest *correctness and purity of design*, *the highest graces of composition*, *with the various charms of colouring and expression*; and, added to all these, *a high poetic feeling* of their subject. In their works are combined all that can be wished for in Art. The following *Tables* will show the names of the great Artists who ranked in the *Bolognese School*; and a very short investigation of their works which, to the honour of our taste, abound in this country, will show to the

Amateur that the Painters of the *Bolognese School* of that epoch, which includes the *Carracci*, their Scholars and Imitators, have succeeded in bringing the Art to a perfection until that period unknown. The splendid labours of *Domenichino* (perhaps the most perfect Painter that Italy has produced), the fascinating productions of *Guido*, the loves and graces of *Albano*, and the more severe, but not less masterly Pictures of *Guercino*, all combine to give a lustre to the School of *Bologna*.

The era of the decline of this School was the time of *Michael Colonna*, *Pasinelli*, and *Carlo Cignani*. Although there is something in the works of the latter that partakes of the taste of *Corregio* and of *Paolo Veronese*, *Crespi* and *Franceschini* were the last of the Bolognese Painters that may be considered to be of consequence.

It may be proper here to notice that Ferrara produced some Painters cotemporary with those of the early Bolognese School, whose works hold a high rank in Italian Art. Among these may be classed *Dosso Dossi* and his brother *Gio Batista*, *Benvenuto Tisi*, or *Garofalo*, *Lo Scarcellino*, *Carlo Bonone*, and others, whose productions are generally classed with those of the best Bolognese Painters.



## TABLES.

## THE CARRACCI.

Ludovico Carracci was born 1505. Died 1609.

Agostino Carracci, his cousin, died 1601.

Annibale Carracci, brother of Agostino, was born 1560.

Died 1609.

The immediate Scholars of this great triumvirate were

Alloisi, Baldassare	Gilioli, Giacinto
Anselme, Vincenza	Gotti, Vinc
Albini, Alessandro	Lanfranco, Giov.
Bonconti, Giampolo	Mirandola, Don.
Badolochio, Sisto	Macchi, Florio
Berdino, Gio. Di	Macchi, Geo. Batista
Bonelli, Aurelio	Mainardi, Lattanzio
Brizio, Fran.	Mustelletta, Il ( <i>Donduci</i> )
Brizio, Del	Massari, Lucio
Brunetti, Sebastiano	Panico, Ant. Mar.
Carracci, Antonio	Pancotti, Pietro
Carracci, Francesco	Porritano, P. Mar
Croce, Baldasare	Pinelli, Antonio
Cavedone, Giaioimo	Razali, Seba.
Cavazone, Fran.	Rossi, Enea
Compana, Tomaso	Schedone, Barto.
Castellani, Antonio	Spada, Lionello
Costa, A.	Tiarini, Alessandro
Facini, Pietro	Tacconi, Innocenzo
Ferantini, Ipolito	Valesco, Gio Luigi
Garbieri, Lorenzo	Vernice, G. B.

## DOMINICO ZAMPIERI, or DOMENICHINO,

By some written Menichino Del Brizio, flourished 1678.

His Pupils were only—

Albani, Francesco | Guido, Reni

He had many Imitators.

## ALBANI, FRANCESCO,

Born 1578.	Died 1660.	His Scholars were—
Anconitano, (Girol. Bonnini)		Penaro, Il
Bibiena, Il		Romano, Il, (Antonio
Mola, Gio Bat.		Catalani)
Monzani, Filipo		Tori, Pier Antonio

## GUIDO RENI,

Born 1575.	Died 1642.	His Scholars were—
Bolognini, Gio Bat.		Lolli, Lorenzo
Bolognini, Giacomo		Lauri, Pietro, or Laurico
Brunetti, Seb.		Marescotti, Barto.
Cantofolio, La		Pesaro, S. De (Cantarini)
Canuti, Dom. Mar		Semenza, Giacomo
Dianarelli, Giulio		Sirani, Gio Andrea
Ercolino, De Maria		Sirani, Elizabetta
Franchi, La		Sirani, Anna
Fabri, La		Sirani, Barbara
Fiammingo, Enrico		Scarfaglio, La
Gallinari, Pietro		Soblio, Mich. (a Fleming)
Guido, Cagnaci		Tamburini, G. M.
Gessi, Francesco		

GIOVANNI FRANCESCO BARBIERI, CALLED  
GUERCINO DA CENTO,

Born 1590. Died 1666. His Scholars were—

Coralli, Guilio		Gennari, Lorenzo, Di
Contino, Il		Rimini
Gennari, Benedetto		Mondini, Fulgenzio
Gennari, Gio Bat.		Pratte, P. Cesare
Gennari, Ercole	} Sons of Benedetto	Provenzale, Stefano
Gennari, Benedetto		Serra, Christofero
Gennari, Cesare		Savolini, Christofero
Gennari, Bartolo		

His style was copied by many able Artists, especially *Francesco Bassi*, of Bologna, *Francesco Mucci*, of Cento, and *Stefano Ficatelli*, of Rimino.

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LIST.

THE LANDSCAPES OF THE BOLOGNESE SCHOOL

Bear a high value ; the *Carracci*, *Domenichino*, *G. F. Mola*, *Gio Fran. Grimaldi*, and *Gio Bat. Viola* take the lead on this walk of Art, which was also ably sustained by—

Albani, Paolo	Paderna, Paolo Ant.
Cittadino, Gaetano	Panzacchi, Mar. E.
Ferrazuoli, Nunzio	San Martino Mario
Loto, Bartolomeo	Sole, Ant. Del
Lodi, Carlo	Veralli, Fel. and many
Montucelli, Angiolo	others.
Menozzi, Bernardo	

## PERSPECTIVES AND ARCHITECTURE

Were painted by—

Bibieni, Ferdinando	Brizzi, Serafino
Bibieni, Franco	Chiarini, M. A.
Bibieni, Alessandro	Francia, Dominico
Bibieni, Antonio	Hafner, Antonio
Bibieni, Guiseppe	Hafner, Arigo
Bibieni, Carlo	Manuri, Jacopo
Begune, Vittorio	Maurs, Testi

## FRUIT AND FLOWERS

Were spiritedly represented by the labours of—

Carracci, Il Gobbo Di	Milanese, Il
Barbieri, Paolo Antonio	Zagnani, Ant. Mario
Messaro, Antonio	

*De Piles' Scale of proportionate Merit of the Painters of the Bolognese School.*

	Composition.	Design.	Colouring.	Expression.
Albano.....	14	14	10	6
The Carracci.....	15	17	13	13
Domenichino .....	17	17	9	17
Guercino .....	18	10	10	4
Lanfranco .....	14	13	10	5
Guido .....	0	13	9	12

## MINOR SCHOOLS OF ITALY.

It may be necessary to mention here several of the *minor or less celebrated Schools* of Painting in Italy—as the works of several of the Artists ranked in these Schools are often seen in this country, and highly prized by the Connoisseurs and Collectors of Art.

The *Genoese* and *Neapolitan* Painters are frequently classed together; the gloomy works of *Spagnioletto*, and the forcible, romantic, but highly classical and poetic productions of *Salvator Rosa* are placed in the Neapolitan School, with the more generally pleasing labours of *Luca Giordano*, *Cavaliero D'Arpino*, *Preti*, *Falcone*, and *Solimene*.

The *Genoese* Painters of eminence were—

Luca Cambiasi, or Cangiagi	Strozzi
The Castelli	Campidoglio
Castiglione	

With many others whose works are frequently met with, but are not of high estimation.

In the SCHOOL of MANTUA is often ranked the celebrated *Giulio Romano*, the able Pupil of *Raffaello*,

Frimaticio	Domencio Feti
Giulio Clovio	

These were the principal supporters of the Art in that School.

The SCHOOL of MODENA owes its fame to the talents of

Schedone	Lionello Spada
Cavedone	Pellegrino Da Modena
Lelio Orsi	(Munari)

And several of their Pupils, who, with themselves, are mentioned frequently as belonging to the Roman School.

The SCHOOL of CREMONA seems to derive its celebrity from the extraordinary talents of the family of the *Campi* and their Pupils, of which the celebrated *Sophonisba Anguisciola* held a most distinguished rank.

The SCHOOL of MILAN, as well as that of Florence, has a powerful claim to the fame of *Leonarda da Vinci*. His Pupils and Imitators at Milan were—

Cesare da Sesto	Mario Oggione
Bernazzano	Bernardo Luini, or
Gio Anto. Baltrafio	Lovino
Francesco Melzi	Guadentio Ferrari
Andrea Salario, or Salaio	Paolo Lomazzo

These, the *Procacini*, their numerous family and Scholars, with *Crespi* and *Morazone*, bring the School of Milan to the close of the seventeenth century.

The Painters from the various towns of Italy are generally classed in the Schools in which they studied. *Lanzi* gives most ample details of their classification. His Index (6th vol.) is a most concise but complete reference to the biography of Italian Painters.

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## THE SPANISH SCHOOL.

“The School of Spain (says *Mr. Buchanan*) is formed on the design and composition of the Italian Masters; to which is added a power and richness of colouring peculiar to itself. The brilliancy, freedom of execution, and strong character which exist in the works of *Velasquez*; the rich and delicate tones, and graceful compositions of *Morillo*, assign to those Masters a place of



the first consideration in the Art of painting : they do honour to the country that gave them birth."

*Gault de St. Germain* says, " the Spanish Painters appear to have adopted the Lombard and Venetian Schools ; they have often attained the seductive colouring of *Titian*, the strong colours of *Giorgione*, and the noble expression of the *Carracci*."

" The Spanish Painters," continues the same able writer, " are ingenious and grave in Historical Subjects, adopting a severe style. It is impossible to find more elevation of soul, or more tender or affectionate expression. If they have not that extreme nobleness, that correctness of character, which constitutes the glory of the Roman School, they compensate for the want of them by a flowing touch, a profound knowledge of the *chiaro scuro*, and so many charms of execution, that they receive the applause, and command the admiration of posterity. They have excelled in every walk of the Art of Painting."

Juan Fernandez Ximenes de Navaretta, whose pencil had the brilliance and force of *Titian*, died 1579.

Diego Velasquez, died 1660.

Guiseppe Ribera, died 1649.

Le Pacheco, died 1654.

Alonzo Cano, surnamed the *Michael Angiolo*, of Spain, died 1676.

Barto. Estevan Morillo, died 1685.

Juan Alfaro, called the *Vandyck* of his country, died 1680.

Francesco Zurbaran, died 1662.

Clodio Coello, died 1693.

Don Pedro Ruis de Gonzales, the Spanish *Paolo Veronese*, died 1709.

Blas de Prado, whose productions resembled those of *Parmegiano*, died 1557.

Morales, called "the Divine," died 1586.

Estevan Marco, died 1660, celebrated for his Battle Pieces and the force of his colouring.

Luis de Vargas, died 1590.

Antonio del Castillo, admired for his Religious Subjects, died 1667.

Pedro de Nunez, called Le Calabrese, died 1654. These Artists of distinguished celebrity are the pride and glory of the Spanish nation, and are those whose works are generally known in this country. The reader who wishes for more ample information on the subject of the Arts in Spain, is referred to *Cumberland's* "Lives of the Spanish Painters,"—a work on the same subject by *Palombino*,—the works of *Raphael Mengs*, &c.

The late *M. Fuzeli* included in his edition of *Pilking-ton*, of 1810, much valuable biography of the Spanish Artists, not to be met with in his prior edition of the same work. There was also a very valuable Dictionary of Painters compiled by order of the late Emperor of France, which is very scarce, from the greatest part of the copies having been destroyed by a fire.

